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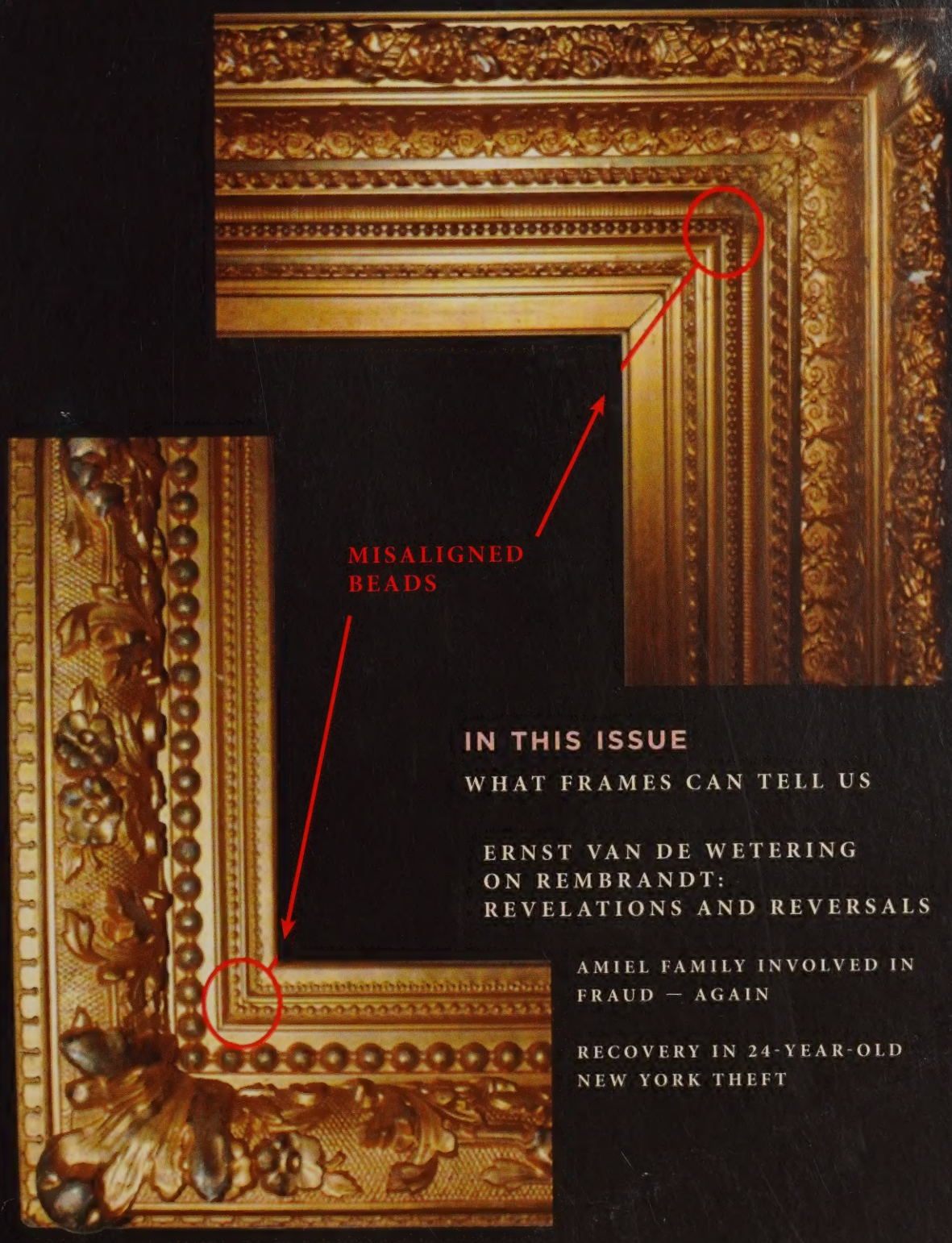

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COVER: Photo showing frames with misaligned beads — a tell-tale sign that frames have been cut down. See story on p. 28. Photo: Eli Wilner.

TO THE EDITOR:

Re: "Resale Royalties and the Visual Arts: Should the *Droit de Suite* Come to the U.S.?"

***(IFAR Journal,* Vol. 12, no. 4)**

Since publication of the above article in the otherwise superb issue of your Journal, Senator Herbert Kohl and Congressman Jerrold Nadler have introduced legislation in Congress in favor of artist resale royalties. Like many other supporters of the resale right, however, Mssrs. Nadler and Kohl appear to be unaware of its recent, thorough Congressional consideration and rejection.

When, in 1990, Congress enacted the Visual Artists Rights Act, earlier versions of the bill included a resale right provision, which was dropped from the final version. Instead, Congress mandated a comprehensive study of the right by the U.S. Copyright Office. That study, together with the proceedings of public hearings conducted by the Copyright Office, was published in 1993 in two volumes as *The Droit de Suite: The Artist's Resale Royalty. A Report of the Register of Copyrights.* The Report concluded that:

> "based on our examination of the written comments and the hearing record, and our independent research, the Copyright Office is not persuaded that there are legitimate economic interests of visual artists that would be helped be a resale royalty."

Here are the basic facts: fewer than one percent of living American artists have a significant resale market. Those who do are the successful artists, the elite who also dominate the first sale market. They are the only ones who would benefit from the resale proceeds right. Thus the resale proceeds right would provide no significant income to the overwhelming majority of American artists. It would only make the rich artists richer. At a time when there is concern about the disparity of wealth in America, legislation that would increase that disparity is difficult to justify.

The case against the *droit de suite* is fully stated in my article: "The Wrath of Robert Rauschenberg," published in 40 *Journal of the Copyright Society of the USA* 241 (1992) and in my collection: *Thinking About the Elgin Marbles: Critical Essays on Cultural Property, Art and Law* 442 (2d ed. 2009). Arguments for and against the right are presented in Merryman and Urice, *Law, Ethics and the Visual Arts*, pp. 579-612 (5th ed. 2007). The data supporting my and the U.S. Copyright Office's negative conclusions are presented in Jeffrey C. Wu, "Art Resale Rights and the Art Resale Market: A Follow-up Study" 46 *Journal of the Copyright Society of the USA* (1999). It is the most reliable empirical study of the art resale market. Nothing I have found in print questions Wu's data.

John Henry Merryman
Sweitzer Professor of Law and
Affiliated Professor of Art, Emeritus
Stanford Law School

LETTERS TO THE EDITOR

REMINDER

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THE PERSISTENCE OF AMIEL — THIRD GENERATION DALÍ FORGER NOW DOING TIME

As Leon Amiel, Jr. faced sentencing in June 2011 for selling a counterfeit Marc Chagall print to an undercover federal agent, his thoughts were on family. "My children are my life," Amiel, Jr. told U.S. District Judge Joan Gottschall as he requested a lenient sentence. Three years earlier, he had been indicted by a federal grand jury on multiple counts of mail and wire fraud, for orchestrating — along with accomplices Michael Zabin and James Kennedy — a scheme to sell counterfeit fine art prints (**FIGS. 1** and **2**) with forged signatures and edition numbers to numerous victims in hundreds of eBay transactions, and using the United States Postal Service to transport the bogus prints across state lines. According to the indictment, Amiel, Jr. also manipulated bid prices by "shill" bidding, and sold fake appraisals signed by his alter ego, "Leon Glass." In October, 2010, Amiel, Jr. plead guilty to one count of mail fraud.

While in this instance, familial ties inured to Amiel Jr.'s benefit — Judge Gottschall reduced his sentence from the government's recommended six years to two — they were also the source of his downfall.[1] By his own admission, Leon Amiel, Jr. is the scion of a virtual art fraud empire, familiar to long-time readers of IFAR's publications.[2] In the 1970s and 80s, his grandfather and namesake — Leon Amiel — saturated the international print market with high-quality forgeries of supposedly "limited edition" fine art prints "signed" by well-known artists such as Chagall, Dalí, Calder, Picasso and Miró. The bogus prints Amiel, Jr. sold on eBay were, in fact, from a stash left behind after his aunt, sister, and others — who perpetuated Amiel Sr.'s scam after his death — went to prison. As Judge Gottschall noted, Amiel, Jr. was "raised by criminals."

FIGURES 1 and 2. Fake Lichtenstein (left) and Picasso (right) prints supplied by Leon Amiel, Jr.

SINS OF THE (GRAND)FATHER

Amiel, Jr.'s recent crimes are the progeny of a far-reaching scheme that originated with his grandfather when he was a prominent Chicago publisher specializing in high-end art books. At the time, the elder Amiel's legitimate commissions and contacts were impressive: He claimed to have been the impetus behind Chagall's *Exodus* series, which he published in 1966 and used to illustrate a Passover Haggadah in 1987. He also enjoyed personal friendships with Dalí, Miró, Chagall and Picasso.

"By his own admission, Leon Amiel, Jr. [was] the scion of a virtual art fraud empire, familiar to long-time readers of IFAR's publications."

Still, by 1972, Amiel, Sr. had hatched a plan to use illustration plates from

1 *U.S. v. Amiel*, Plea Agreement, No. 08 CR 009-2 (N.D. Ill. Oct. 6, 2010).

2 See, for example, Virgilia H. Pancoast, "Largest Worldwide Supplier of Counterfeit Prints Indicted," *IFARreports*, Vol. 13, no. 3 (February/March 1992); Lisa Borodkin, "Dali Deception Update: Legal Developments, *IFARreports*, Vol. 14, no. 7 (July 1993); Florence Swanstrom, "Ohio Seller of Amiel Prints Charged," *IFARreports*, Vol. 15, no. 4 (April 1994); Constance Lowenthal, "The Amiel Trial: Conviction in Counterfeit Print Publishing," *IFARreports*, Vol. 14, no. 12 (December 1993).

"Although the government had destroyed much of the Amiels' stock of contraband prints, it had not destroyed *all* of it. Amiel, Jr. was left with a stash of prints, and the temptation to sell them proved to be too great."

his books to produce unauthorized, high-quality prints, to which he affixed forged signatures and edition numbers. The FBI began an investigation in the late 1980s, but the patriarch died in 1988, before charges could be brought.[3] His wife Hilda then took over, enlisting her daughters, Kathryn (Amiel, Jr.'s mother) and Joanne, along with her granddaughter, Sarina (Amiel, Jr.'s older sister). The Amiel women sold counterfeit art prints to high-volume art dealers who were in on the scam and who, in the inflated art market of the late 1980s, sold the relatively worthless prints for thousands, sometimes tens of thousands, of dollars.[4]

By 1991, however, the jig was up. An undercover postal inspector posing as an art dealer approached the Amiels, seeking to purchase "genuine works of art," preferably by Dalí, Miró, Chagall, and Picasso. They sold him 22 prints with forged pencil signatures. Following an investigation, federal agents seized and destroyed some 70,000 Amiel-created prints — several bearing forged signatures. According to New York's chief postal inspector, the seizure had "cut off the single largest source of counterfeit prints of famous artists." Hilda, Kathryn, Joanne, and Sarina were charged with multiple counts of mail fraud, but Hilda died in January 1993, before the case went to trial. Kathryn, Joanne and Sarina were each convicted and sentenced to prison terms. Several of their co-conspirator art dealers and distributers (some of whom testified against them), including Phil Coffaro and Michael Zabrin, also received prison sentences.

AMIEL, JR.: OLD SCAM— NEW TECHNOLOGY

With a family history like this one, one would think that Kathryn's other child, Leon Amiel, Jr., would have learned a family lesson. But, as it turns out, although the government had destroyed much of the Amiels' stock of contraband prints, it had not destroyed *all* of it. Amiel, Jr. was left with a stash of prints, and the temptation to sell them proved to be too great. Like many other entrepreneurs, he turned to eBay. After numerous customer complaints, however, eBay suspended his account.

Amiel, Jr. then reached out to Michael Zabrin, an art dealer who had conspired with his family in the past and who had, in exchange for leniency, testified against Katherine and Sarina. After serving a mild ten-month sentence that he described as "camp for bad boys," Zabrin had gone back to selling bogus art prints (now sourced from Italian and Spanish dealers), and, conveniently, had an on-line presence: FineArtsMasters.com, through which he sold prints on eBay. Zabrin agreed to purchase prints on consignment from Amiel, Jr., who would then "shill" bid in order to drive up the prices. Zabrin and another co-conspirator, art dealer James Kennedy, forged artists' signatures and edition numbers.[5]

In May, 2006 Kennedy sold, and shipped via the U.S. mail, an Amiel, Jr.-supplied counterfeit Chagall *Eiffel Tower* print, with a forged signature and edition number, to an undercover postal inspector posing as an eBay purchaser. Zabrin, a repeat offender, was the first of the three co-schemers to be arrested, and the U.S. attorney convinced him to cooperate in its investigations by collecting incriminating audio- and videotaped materials against Kennedy and Amiel, Jr.

In 2008, a federal grand jury handed down an indictment against Amiel, Jr. and Kennedy, charging them with multiple counts of mail and wire fraud, in violation of 18 U.S.C. §§ 1341 and 1343. The indictment described a substantial, coordinated, interstate scheme that defrauded numerous victims in hundreds of eBay transactions. In addition to

3 *U.S. v. Amiel*, 95 F.3d 135 (2d Cir. 1996).

4 *Id.*

5 *U.S. v. Zabrin*, Plea Agreement, No. 07 CR 521-5 (E.D. Ill. Jan. 5, 2009); *U.S. v. Kennedy*, Superseding Indictment, No. 08 CR 009 (N.D. Ill. March 19, 2008).

asserting that the co-schemers made and sold counterfeits and engaged in "shill bidding," the indictment alleged that Amiel, Jr. had provided a federal agent with a bogus appraisal (signed by "Leon Glass") for a Roy Lichtenstein print; and that Kennedy had sold fraudulent certificates of authenticity to victims of the scam. Kennedy was also charged with threatening Zabrin with "bodily injury" in retaliation for cooperating with the government.

Zabrin plead guilty on January 2009 and, notwithstanding his cooperation, was sentenced to a ten-year prison term. In September 2010, Kennedy plead guilty to all charges in the indictment. He awaits sentencing. Amiel, Jr.'s guilty plea corresponded to the mail fraud charge for the sale of the fake Chagall.[6] According to his Plea Agreement, the government contended (and Amiel, Jr. disputed) that the scam as a whole had caused more than $1000,000 in harm to over 250 victims.

This past summer, Judge Joan B. Gottschall postponed Amiel, Jr.'s surrender date so that he could bring his daughter to sleep away camp and pick her up. Less than three weeks after bringing her home in August 2011, Leon Amiel, Jr. began serving his sentence.

— **MARY MORABITO ROSEWATER**
IFAR LEGAL ASSOCIATE

6 *U.S. v. Amiel,* Plea Agreement, No. 08 CR 009-2 (E.D. Ill., Oct. 6, 2010).

APPELLATE COURT UPHOLDS *BELLA PRINCIPESSA* DECISION

In July, the United States Court of Appeals for the Second Circuit substantially affirmed the dismissal of a lawsuit brought by Jeanne Marchig, a Swiss collector, against Christie's, in which Marchig alleged that the auction house negligently assigned a 19th century German attribution to a Renaissance drawing she consigned to it, selling it in January 1998 for $21,850.[1] As previously reported by *IFAR Journal*,[2] some scholars later attributed the drawing to Leonardo da Vinci, although there is still much debate, and no consensus, as to that attribution.

In dismissing the lawsuit — which was filed more than 12 years after the auction sale — as untimely, the federal district court in New York never reached the issue of whether Christie's attribution was negligent. On appeal, the Second Circuit affirmed most of the district court's opinion, except that it allowed Marchig to continue her claim against Christie's for the return of her frame, which was not on the drawing when it was sold. The original Italian Renaissance frame, Marchig asserts, was replaced at auction by a frame the auctioneer believed more suitable to a 19th-century work of the German School.

FIGURE 1. Portrait *Drawing of a Young Woman,* believed by some to be by Leonardo da Vinci.

While no longer before the courts, the issue of whether the drawing – an ink, gouache and chalk portrait on vellum of a young woman dubbed by some *La Bella Principessa* – is, in fact, a Leonardo remains one of intense interest in the art world. It was even the subject of a recent NOVA special on PBS. Several renowned scholars, including Martin Kemp, Professor Emeritus, Oxford University, have supported the Leonardo attribution. That attribution will be among the topics Professor Kemp will be discussing at an *IFAR Evening*, "News from Leonardo," on Monday, May 7, 2012.

• • •

1 *Marchig v. Christie's Inc.*, 762 F. Supp. 2d 667 (S.D.N.Y. 2011), *affirmed in part and reversed in part*, 2011 U.S. App. LEXIS 14288 (2d Cir. 2011).

2 Lisa Duffy-Zeballos and Shima Majidi, "A New Leonardo: In the Courts of Scholarly Opinion — and Law — The Jury Is Still Out," *IFAR Journal*, Vol. 12, no. 1 (2010).

SUPREME COURT NIXES REVIEW OF GROSZ HEIRS' CLAIM AGAINST MOMA

In October, the U.S. Supreme Court refused to hear an appeal by the heirs of German-born *neue sachlichkeit* artist George Grosz (1893-1959) in their case against New York's Museum of Modern Art.[1] They had been seeking the return of three Grosz artworks — including *Republican Automatons* (1920) — owned by MoMA for several decades, but which the heirs claimed had been stolen from Grosz during World War II.

The Grosz heirs initially asked MoMA to return the artworks in 2003, when they learned from an art historian that the works had been sold during the war, allegedly by Nazi agents. Negotiations between the heirs and MoMA ensued but ultimately broke down. In 2009, the heirs brought an ownership (replevin) suit in Manhattan federal court. The case, which was dismissed on statute of limitations grounds, turned on the court's interpretation of New York's "demand and refusal" rule. Under that rule, an ownership claim against a good faith purchaser of stolen goods must be brought within three years of the possessor's refusal of a demand for their return. The court found that a 2005 letter in which MoMA informed the heirs that restitution would not be "appropriate at this time" amounted to a "refusal" that started the three-year limitations clock running, thus making the 2009 lawsuit untimely. The heirs had argued, unsuccessfully, that negotiations continued after the letter, and that refusal did not occur until 2006. The ruling against the heirs was affirmed by the Second Circuit Court of Appeals.

Grosz, who was anti-Nazi but not Jewish, had left the artworks with his German-Jewish dealer, Alfred Flechtheim, when Grosz fled Germany for the United States in 1933. According to Grosz's heirs, after Flechtheim's death, the three works were transferred under Nazi direction in the 1930s, without Grosz's knowledge or consent. The works were subsequently acquired by MoMA. Although Grosz saw at least one of them on display at MoMA in the 1950s, he never asked for its return. He did, however, refer to the work as "stolen" in a letter he wrote at that time to his brother. After their defeat at the Second Circuit, the Grosz heirs asked the Supreme Court to review the case. More than two dozen parties filed a "friends of the court" brief in support of the heirs, arguing that courts should take greater heed of non-binding policy pronouncements — including those promulgated at the 1998 Washington Conference on Holocaust-Era Assets and the 2009 Terezín Declaration — in which the U.S. pledged to ensure "just and fair solutions with regard to Nazi-confiscated and looted art" and to ensure that claims are resolved "based on the facts and merits," and not on technical grounds such as statutes of limitations. The heirs' request was denied on October 3, 2011. This case is one of several recent instances in which U.S. museums have taken what might be characterized as an aggressive stance against a claimant in an ownership dispute.

— M. M. R.

1 *Grosz v. Museum of Modern Art*, 772 F. Supp. 2d 473 (S.D.N.Y. 2010), *aff'd*, 403 Fed. Appx. 575 (2d Cir. 2010), *cert. denied*, 132 S. Ct. 102; 181 L. Ed. 2d 30 (2011).

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OBAMA POSTER ARTIST FAIREY PLEADS GUILTY TO CRIMINAL CONTEMPT

Artist Shepard Fairey, creator of the iconic *Obama Hope* image during the 2008 presidential campaign, plead guilty in February 2012 to one count of criminal contempt for his conduct during a civil copyright dispute with the Associated Press.[1]

Fairey admitted that he created false documents, destroyed others, coached a witness to present false testimony, and misled his own lawyer during the course of the civil case. He did so in order to support his false assertion that the AP photograph he had used as a visual reference for the Obama Hope image was of then-Senator Obama with actor George Clooney. The actual visual reference, however, was a closely cropped AP photograph of Obama alone. Fairey believed that this false distinction better supported his "fair use" defense, which hinged on whether the *Obama Hope* image was "transformative" of the AP original (whether the use of a copyrighted work is transformative of the original is a major test for fair use).

After the AP's counsel uncovered Fairey's wrongdoing, the parties reached a settlement in January 2011, which included a rights-sharing agreement. Federal authorities charged Fairey with criminal contempt on February 24, 2012; Fairey plead guilty the same day. His sentencing is scheduled for July 16, 2012. He faces potentially steep fines and a possible prison term of up to six months.

• • •

1 *U.S. v. Fairey*, No. 12-CR-180 (S.D.N.Y., filed Feb. 24, 2012).

BREAKING NEWS

At press time, IFAR learned that Paul Cézanne's *Boy in the Red Waistcoat,* one of four paintings stolen from the E.G. Bührle Collection in Zurich, Switzerland in an armed robbery on February 10, 2008 (see *IFAR Journal*, Vol. 10, no. 1), was recovered during a police raid in Belgrade, Serbia. Two of the stolen works – a Monet and a van Gogh – were found, undamaged, in a parked car soon after the theft. The fourth work, Degas' *Ludovic Lepic and His Daughters*, was also recovered, apparently not long before the Cézanne, but the news was withheld pending the Cézanne recovery. More in the next issue of *IFAR Journal.*

PAUL CÉZANNE (French, 1839-1906). *Boy in the Red Waistcoat.* Oil on canvas, 80.6 x 64.5 cm.

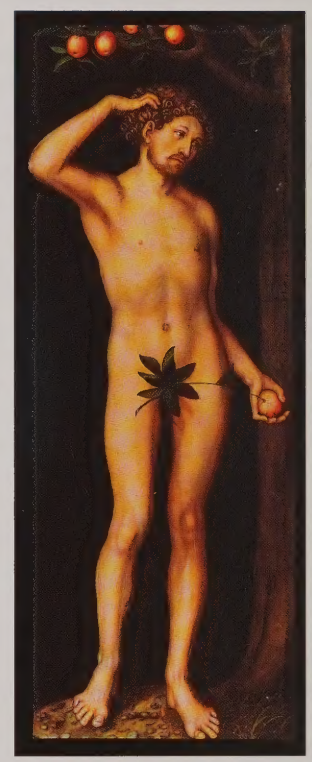
IN *EVE*-N ANOTHER RULING, CALIFORNIA COURT *ADAM*-ANT THAT CRANACH CLAIM CANNOT PROCEED

GOUDSTIKKER HEIR FILES NOTICE OF APPEAL

This March, Marei von Saher, heir and daughter-in-law of Jacques Goudstikker, a prominent Dutch Jewish art dealer before World War II, faced yet another setback in her lawsuit against Pasadena's Norton Simon Museum of Art for the return of Lucas Cranach the Elder's 16th-century diptych, *Adam and Eve,* which Goudstikker had owned before the war.[1] In the latest development in this complex matter, on which *IFAR Journal* has been reporting since 2008,[2] a California federal district court dismissed with prejudice von Saher's suit on the grounds that her state law claims are preempted by the foreign affairs doctrine.

The district court's decision on remand was based on "significantly different" evidence than previously available, evidence contained in the Acting Solicitor General's amicus brief, filed in opposition to von Saher's 2011 bid for U.S. Supreme Court review (which was denied). The Acting Solicitor General, whom the Supreme Court turned to for advice, stated that U.S. policy "does not support the relitigation of all art claims in U.S. courts," but rather, "supports the fair and just resolution of claims involving Nazi-confiscated art, while respecting the bona fide internal restitution proceedings of foreign governments." This was a reference to U.S. post-war policy to return looted art to the countries from which the art had been taken ("external restitution"), and delegate responsibility to those countries for restituting the works to the proper owners ("internal restitution").

Von Saher had sought to challenge the legitimacy of a 1966 decision by the Dutch government to return the Cranachs – which had been owned by Goudstikker, acquired by the Nazis when Goudstikker fled Holland, and were returned by Allied forces to the Netherlands after the war – to the Stroganoff family, who, it was believed, had the works seized from them by the Bolsheviks when the family fled Russia after the Revolution. The Bolsheviks then nationalized the works, which were later sold at auction in 1931, where they were purchased by Goudstikker. (Von Saher disputes that the works were ever actually owned by the Stroganoffs, asserting that the Bolsheviks took them instead from a church.) A Stroganoff family member then sold the diptych to the Norton Simon Museum in 1970 and 1971. Von Saher has maintained that the works should have been restituted instead to the Goudstikker heirs.



LUCAS CRANACH THE ELDER, *Adam*, part of a diptych of *Adam and Eve*, c. 1530. Oil on panel. Coll. Norton Simon Art Foundation, but claimed by the heir of Jacques Goudstikker.

But the district court was persuaded by the Solicitor General's statement that the U.S. has a "policy of respecting the finality and outcome of the Netherlands' restitution proceedings."

After ruling that an expanded California statute of limitations for

1 *Von Saher v. Norton Simon Museum of Art*, No. 07-CV-2866, slip op. (C.D. Cal., March 22, 2012).

2 See Carla Shapreau, "Nazi-Era Restitution Lawsuits — New Developments in the California Courts," *IFAR Journal*, Vol. 10, no. 2 (2008); "In Brief — Claimant Vows to Continue Fight for Cranachs After Supreme Court Setback," Vol. 12, no. 4 (2011).

Holocaust-era art claims, under which von Saher initially sued, was unconstitutional, the Ninth Circuit had given von Saher a chance to amend her complaint in order to allege facts sufficient to withstand California's general three-year statute of limitations, that is, to show that her initial claim to the paintings, filed on October 25, 2000, fell within California's three-year limit. The statute of limitations was tolled (suspended) by agreement between von Saher and the Museum as of September 26, 2003. Both parties filed suit on May 1, 2007.

But the district court found it unnecessary to reach any issue in this case beyond its ruling on preemption, including the constitutionality of a *new* California statute of limitations signed into law by Governor Arnold Schwarzenegger just before leaving office. The new law, which took effect January 2011, extends the limitations period to six years from three to recover artworks (not just for Holocaust claims) and changes the standard from "constructive" to "actual" discovery of the whereabouts of the stolen art at issue. Not insignificantly, the new law applies to pending cases, such as the von Saher claim against the Norton Simon Museum. The judge did comment in a footnote (FN 4), however, that the attorney who was the impetus for the new California law (E. Randol Schoenberg) was also legal counsel for von Saher.

With "great reluctance" and "concern for the effect that [the] decision may have on victims of the [H]olocaust and their descendants," the district court found that von Saher's First Amended Complaint, filed on November 8, 2011, encroached upon the federal government's exclusive right to resolve war-related disputes, remarking that von Saher's action sought "to trump and interfere with United States foreign policy, by relying on an entirely different remedy for the restitution of Nazi-looted art, i.e., the laws of the State of California." Yet by holding that the state claims themselves were preempted — and not, as the Ninth Circuit had more narrowly held, that the statute of limitations under which they were brought was unconstitutional — the recent decision *seems* to announce a new rule: that *any* state law claim for the return of Nazi-looted art would be preempted if the art object (1) had been returned to its nation of origin under a U.S. external restitution policy, and (2) was awarded by that nation to a claimant pursuant to a bona fide internal restitution policy. Such a rule would likely create a new and difficult roadblock for some U.S. claimants.

At press time, Lawrence Kaye of the firm Herrick, Feinstein, attorneys for von Saher, told IFAR that Mrs. von Saher filed a Notice of Appeal on April 19.

— S.F and M. M. R.

RECOVERY IN 24-YEAR-OLD MOTHERWELL THEFT

IT'S AUTHENTIC, BUT IT'S NOT YOURS

If it were not for the recent publicity about a Robert Motherwell fake sold by the Knoedler Gallery, an important group of 20th century works by Motherwell and other artists, stolen from a Madison Avenue Gallery almost twenty-four years ago, might still be listed as "whereabouts unknown."

But in January, when Jack Flam, President of the New-York-based Dedalus Foundation established by the late Robert Motherwell, received an authenticity inquiry from an art conservator in Germany about a Motherwell **(FIG. 1)** that she and her brother inherited from their father in 2009, he knew there was a problem. In checking his records, Flam realized that the painting, *Figuration,* an oil on masonite signed and dated 1947, was indeed authentic, but had been reported stolen in 1988.

In fact, it was one of six works — by Motherwell, Appel, Léger, Kline, and Dubuffet **(FIGS. 1 - 6)** — taken on July 4 weekend from the now defunct Solomon Gallery, on Madison Avenue and 75th Street (the gallery closed in 2005). An unidentified crook(s) picked the front lock between closing time on

FIGURE 1. ROBERT MOTHERWELL, *Figuration,* 1947. Oil on masonite.

FIGURE 2. JEAN DUBUFFET, *Effigie,* **1975. Acrylic and paper on canvas.**

Saturday, July 2, and Sunday morning, when the theft was discovered and reported to the police, to Interpol, and to IFAR (the Art Loss Register – ALR – did not yet exist). It was registered in IFAR's stolen art database (now administered by the ALR). Images of all six stolen works were published in the July/ August 1988 issue of *IFARreports*, our monthly newsletter at the time.

Flam, who had just spoken at an *IFAR Evening* on December 7, 2011, contacted IFAR, which sent copies of the relevant pages from *IFARreports* for him to send to the conservator, informing her of the theft and advising her to contact the Art Loss Register.

He did, and she did. As it happened, the conservator — Ute Griesser, a paintings restorer from a small town near Cologne in the North Rhine region of Germany – and her brother also inherited three of the other stolen works. In fact, five of the six stolen works were apparently acquired by their father, an art dealer, in 2001 (although there are no purchase documents).

The fifth work, an untitled oil on canvas by Karel Appel **(FIG. 4),** was recovered in 2003, after it turned up when an unknown German dealer – now known to be the conservator's father – did a search in the ALR database via his attorney. The Appel was returned to the United States and was sold by the Gallery's insurance company. According to the ALR's March 30, 2012 press release announcing the new recovery, the 2003 trail for the other works soon "went cold."

FIGURE 3. FERNAND LÉGER, *The Blue Bottle,* **1950. Oil on masonite.**

FIGURE 5. FRANZ KLINE, *Untitled,* **1947. Ink on paper.**

The Art Loss Register maintains an office in Cologne, Germany, and Christopher Marinello, the ALR's Executive Director and General Counsel, headquartered in London, flew to Cologne to meet with the conservator and eventually negotiate a confidential agreement for return of the four works.

The insurance company, which settled with the Solomon Gallery after the theft, technically owns the four works, but it is negotiating with representatives for the owner of the defunct gallery for a potential buyback. At the time of the theft, in 1988, police valued the six stolen works to the press at approximately $500,000. Estimates today would be multiples of that amount.

FIGURE 4. KAREL APPEL, *Untitled,* **1959. Oil on canvas. Recovered in 2003. (Image cropped on top.)**

STILL MISSING

FIGURE 6. FRANZ KLINE, *Mulberry Center,* **1958. Oil on board.**

KLINE STILL MISSING

Meanwhile, the search is still on for a sixth work, Franz Kline's *Mulberry Center* **(FIG. 6),** which the German family denies knowledge of. Anyone who knows its whereabouts is encouraged to contact the ALR or law enforcement.

— S.F.

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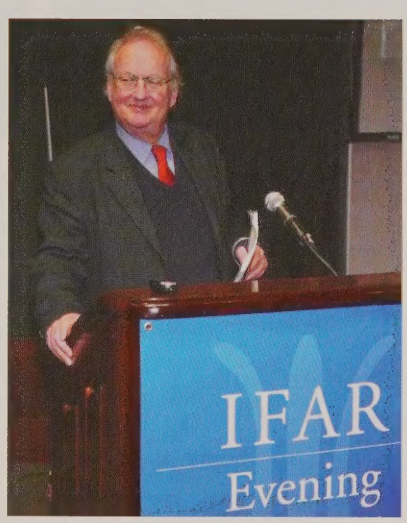
THE REMBRANDT RESEARCH PROJECT: REFLECTIONS, REVELATIONS, REVERSALS

An *IFAR Evening,* March 10, 2011

ERNST VAN DE WETERING*

EDITOR'S NOTE:

In March 2011, Ernst van de Wetering, Chairman of the Rembrandt Research Project, an initiative to examine and re-evaluate the body of works attributed to Rembrandt, spoke to a capacity IFAR Evening audience in the Woods Room at Christie's, New York. His talk — "The Rembrandt Research Project: Reflections, Revelations, Reversals" — highlighted some of the RRP's de-attributions and re-attributions in the course of many years of research. This program followed by 10 years another IFAR talk by Ernst van de Wetering in February 2001 on: "Thirty Years of the Rembrandt Research Project: The Tension Between Science and Connoisseurship in Authenticating Art," which was later published in the IFAR Journal, Vol. 4, no. 2. The following article by Professor van de Wetering is drawn from his recent IFAR presentation and his many publications. See also, IFAR Journal, Vol. 12, no. 3, News & Updates, which discussed one of the re-attributions presented at this IFAR Evening — a (Self) Portrait of Rembrandt as a Young Man in the collection of the Metropolitan Museum of Art.



INTRODUCTION

The boundaries of the canon of Rembrandt's painted *oeuvre* were in constant movement throughout the last century. The list of works accepted as autograph could swing widely — from 763 (according to Valentiner) to as few as 285 (Tümpel).[1]

For a long time, the various surveys of Rembrandt's works were compiled exclusively on the basis of connoisseurial judgment. The Rembrandt Research Project (RRP) attempted to put their own judgments on a firmer footing by invoking the help of the results of scientific research. But here, too, there were problems: in the interpretation of such technical research data, it was rarely possible to reach absolute certainty; and, moreover, it was impossible to subject all the works in question to a uniform regime of technical investigation.

Anyone who looks at the five volumes of *A Corpus of Rembrandt Paintings* that have so far appeared (published in 1982, 1986, 1989, 2004, 2010) will see that, more than our predecessors, we have tried as far as possible to underpin our judgments with

*Ernst van de Wetering, Professor Emeritus at the University of Amsterdam, has been Chairman of the Rembrandt Research Project (RRP) since 1992. He was trained as an artist and art historian. From 1969-1987 he was a staff member of the Central Research Laboratory for Objects of Art and Science in Amsterdam. He was a Professor at the University of Amsterdam and Slade Professor at Oxford University. In 2012, he will publish the sixth and final volume of the RRP's research, providing a complete survey of Rembrandt's painted oeuvre and a history of Rembrandt's connoisseurship, including his personal experiences in that field during his work with the Rembrandt Research Project.

1 W. Valentiner, *Rembrandt, des Meisters Gemälde in 643 Abbildungen* (Stuttgart: Deutsche Verlags Anstalt, 1908), and *Rembrandt, Wiedergefundene Gemälde (1910-1920)* (Stuttgart and Berlin, 1921); C. Tümpel, *Rembrandt* (Paris: A. Michel, 1986).

FIGURE 1. REMBRANDT VAN RIJN, *An Old Woman at Prayer*, ca. 1629-30. Oil on gilded copper, 6 x 4 4/5 in. (15.5 x 12.2 cm.) Residenzgalerie, Salzburg.

FIGURE 2. REMBRANDT VAN RIJN, *Self-Portrait*, 1630. Oil on gilded copper, 6 x 4 4/5 in. (15.5 x 12 cm.) Nationalmuseum, Stockholm.

FIGURE 3. REMBRANDT VAN RIJN, *The Laughing Soldier (Laughing Man)*, ca. 1629-30. Oil on gilded copper, 6 x 4 4/5 in. (15.3 x 12.2 cm.) Mauritshuis, The Hague. Initially doubted, but now reattributed to Rembrandt.

"The Rembrandt Research Project attempted to put their own judgments on a firmer footing by invoking the help of the results of scientific research. But here, too, there were problems . . ."

arguments based on stylistic analysis. Inevitably, however, preconceived ideas played some part in this. In this context, perhaps one should quote the very first sentence from the first volume of our series of the *Corpus*: "The style characteristics one assigns to a work of art comprise a selection of observations and interpretations which is made with a particular purpose in mind." That statement clearly implies that it is the researchers themselves who extrapolate the criteria from the works by which the authenticity of a particular painting has to be tested. It has frequently been observed that this rather rigid — not to say tautologically suspect — approach has its disadvantages. Rembrandt was, after all, by no means a routine producer of paintings but rather an exploratory artist. It was therefore inevitable that several of our judgments would have to be revised in the further course of the RRP.

In the following survey a number of these revisions — specifically of paintings dealt with in the *Corpus* Volumes I to III — are briefly discussed, demonstrating how more recent insights into Rembrandt's mind and work have crucially played a role in these reconsiderations. Most of the cases discussed here, in the main already published in *Corpus* IV and V, were the subject of an *IFAR Evening* lecture given in New York on March 10, 2011 (see for "style" *Corpus* IV, p. 166-171; for "context and genesis" *Corpus* V, p. 180/81; for "function" *Corpus* V, p. 168/69; for "... art-theoretical ideas..." *Corpus* V, p. 196/97.)

Finally, I shall deal with Walter Liedtke's response to my re-attribution to Rembrandt of the small self-portrait in the Metropolitan Museum from circa 1630, which I proposed during my IFAR lecture (see *IFAR Journal*, Vol. 12, no 3, 2011, p. 13-16, and with regard to the Bayesian approach, *Corpus* IV, p. 108/9, **FIG. 8** in the present article.)

STYLE

As I have suggested above, many attributions and de-attributions are based on the application of stylistic and qualitative criteria that have been

extrapolated from the putative *oeuvre*. This form of stylistic criticism was developed over the course of the twentieth century by scholars such as Heinrich Wölfflin (1864-1945) and others. It is useful in this context to consider how style was thought about in Rembrandt's time. Whereas we tend to see the style of an artist as the expression of his individual artistic temperament, it would seem that ideas about style in the seventeenth century were fundamentally different. One could, it was found, deliberately work in different styles. One could choose a style. This became clear in discussions concerning a group of three paintings that belonged together, only one of which was considered in *Corpus* I to be authentic **(FIG. 1)**. The other two works were labeled "doubtful" **(FIGS. 2** and **3)**, while one of these two **(FIG. 3)** was actually very firmly de-attributed from Rembrandt by the majority of the team.

The three same-sized works are painted on copper supports that are most unusually covered with gold leaf. In his review of Volume I of the *Corpus* in *Oud Holland*, Peter Schatborn, the specialist on Rembrandt's drawings, advanced the idea that these three small paintings, unmistakably related to each other because of the unusual nature of their identical supports, could have been intended as a demonstration of the way that different styles are applied to different themes. The step from Schatborn's idea to what the Polish art historian Jan Białostocki has called "the mode problem in visual art" is obvious.[2] It is worth a brief detour to consider the "mode problem" in more depth: I believe it gives us insight into the young Rembrandt's familiarity with a specific art theoretical idea, an insight which may have consequences for attribution problems.

The term "mode" connotes a range of meanings: a "way of doing or being;" "a method or procedure;" "a form or manner;" but also "a fashion or style." A cognate term in English is "mood." In Greek antiquity, the form or manner of composing music

> "It was therefore inevitable that several of our judgments would have to be revised in the further course of the RRP."

was according to different tonal scales, *harmoniai* or modes. In reflections on the different *harmoniai* (the Dorian, Lydian, Phrygian, Ionic, etc. modes), these were very early associated with different human affects and temperaments (viz. moods).[3]

The thinking about modes in later periods, up to the eighteenth century, also played an important role in literary theory and rhetoric.[4] In the interpretation of the works of Virgil, a threefold division between styles, the *genera dicendi* — the *stilus humilis*, *mediocris* and *gravis*, which had already taken root in Roman times — was connected to the variation in subject matter.[5]

Similar ideas played a role in the theory of the visual arts. On the basis of the art theoretical concepts underlying the rise of landscape painting in the Renaissance, Ernst Gombrich demonstrated that there, too, a division into different modes was striven for; and he further showed that this development was strongly determined by elements from such ancient sources as Pliny and Vitruvius.[6] Parallel to the developments in literary theory, three modes were employed here too, the equivalents of "low," "middle," and "high."

2 J. Bialostocki, "Das Modusproblem in der bildenden Kunst," in *Zeitschift für Kunstgeschichte* 24 (1961), pp. 128-141, also published in J. Bialostocki, *Stil und Ikonographie* (Dresden: VEB Verlag der Kunst, 1966), pp. 9-37.

3 This was not a closed system. Aristotle, for instance, differed from Plato over the question of what meaning in the ideal state should be attributed to the only two *harmoniai* accepted by Plato, the Dorian and the Phrygian modes. Plato thus attributed to the Phrygian mode the character of valor and resoluteness, whereas Aristotle inclined rather to attribute affective states such as passion and ecstasy. Such theories persisted into the Middle Ages and into the Renaissance and in discussion arising from these musical theories the number of modes varied from four to seven or eight depending on the wider cosmological or other context in which they were placed. See E. Vetter, *Concentrische cirkels. Modus, affect, sfeer en tijd in een middeleeuws muziektheoretisch gedicht*, diss. Utrecht 2000; Białostocki 1961, op. cit. (see note 2), pp. 130-132.]

4 F. Quadlbauer, *Die antike Theorie der genera dicendi im lateinischen Mittelalter*, diss. Vienna 1962; L. Fischer, *Gebundene Rede. Dichtung und Rhetorik in der literarischen Theorie des Barock in Deutschland*, (Tübingen: M. Niemeyer, 1968), pp. 184-252.]

5 Białostocki 1961, op. cit. (see note 2), p. 131; see also F. Quadlbauer, op.cit. (see note 4)

6 E.H. Gombrich, "Renaissance artistic theory and the development of landscape painting," *Gazette des beaux-arts* VI/XLI (1953), pp. 335-360.

Poussin began to speculate on the possible pictorial application of the more complex series of modes taken from musical theory. As Anthony Blunt showed, he was inspired by the music theoretician Giuseppe Zarlino's *Istituzioni harmoniche.*[7] In this connection, Poussin considered the possible implication of using the Dorian, Phrygian, Lydian, Hypolydian and Ionic modes in painting.[8] What is important to realize is that, in thinking about different modes, an indissoluble linkage was demanded between form and content, or style and subject matter. Poussin appealed to the different styles of Virgil, when stating: *"Great poets have demonstrated enormous care and remarkable skill in making their lines reflect what is being said, and in adjusting the rhythm so that the words produce an appropriate sound when spoken. Virgil has observed these principles throughout his poem, adapting his verse to fit three different sorts of speech which he distinguishes ...,"* following which Poussin shows how Virgil put these principles into practice.[9]

"Whereas we tend to see the style of an artist as the expression of his individual artistic temperament, it would seem that ideas about style in the seventeenth–century were fundamentally different. One could, it was found, deliberately work in different styles."

Poussin wrote his letter on the modes to an art lover in 1647. However, the ideas raised in this letter — certainly as regards Virgil's reference to three styles — were common intellectual currency in seventeenth-century Europe, including The Netherlands, and undoubtedly this would have included Rembrandt's immediate circle.

One of Rembrandt's admirers, Theodorus Schrevelius, who in 1625 had become rector of the Latin school in Leiden, Rembrandt's old school, must certainly have been familiar with this kind of thinking. One cannot but wonder whether it was Schrevelius who, around 1630, encouraged Rembrandt to apply the traditional threefold *genera dicendi* to the art of painting. As established by the literary historian Jeroen Jansen, there was always room for variations and personal emphases in specific applications of these *genera dicendi*, "the three different kinds of speech."[10] They must have been a topic of discussion during that period. The Leiden scholar Gerardus Vossius (1577-1649), who moved to Amsterdam in 1631, devoted a part of his book on rhetoric, *Rhetorices contractae,* to the subject. This book, published in 1621, was intended for educational use in the Latin school.[11]

The young Rembrandt was surrounded by a group of intellectual art lovers, Schrevelius among them, and by connoisseurs who followed his work with great interest. This much is evident from texts from (or relating to) the period between 1628 and '30.[12] As far as the theoretical aspects of art were concerned, these devotees of the art of painting undoubtedly had some influence on the young painter. It may be rather risky, but it is nonetheless tempting to see in Rembrandt's three *tronies* (in every respect very different faces) on gilded copper the results of a challenge — perhaps by one of the learned art lovers of Leiden — to paint equivalents of the *stilus humilis*, the *stilus gravis* and the *stilus mediocris.* As was common practice at that time, the supports must have been provided, or paid for separately by the patron.

7 Blunt's discovery was published by P. Alfassa, "L'origine de la lettre de Poussin sur les modes d'après un travail récent," in: *Bulletin de la Société de l'Histoire de l'Art Français* (1933), pp. 125-143.

8 Letter of Nicolas Poussin to Paul Fréart de Chantelou, Rome, 24 Nov. 1647. Translation published in: A. Mérot, *Nicolas Poussin* (Paris/London: Thames and Hudson, 1990), pp. 311-312.

9 *"... and he is so skillful in giving each line the sound appropriate to its subject matter that in truth it seems he can make us see the things he describes, simply through the sound of the words he uses. In passages where he talks of love, for instance, we see that he has skillfully chosen words which are soft, agreeable and extremely pleasing to the ear; in contrast, where he sings of some feat of arms or describes a naval battle or a sea adventure, he has chosen hard, harsh, unpleasant sounding words designed to provoke a sense of terror in those hearing or uttering them."* Mérot, op. cit. (see note 8), p. 312.

10 For the work of Jeroen Jansen in this and related areas see his: *Brevitas. Beschouwingen over de beknoptheid van vorm en stijl in de renaissance* (2 vols.), diss. University of Amsterdam 1995 and his *Decorum. Observaties over de literaire gepastheid in de renaissancistische poëtica* (Hilversum: Uitgeverij Verloren, 2001).

11 The *Rhetorices contractae* was a version, intended for education, of the sixth book of his *Oratoriarum Institutionum libri sex* (1606), in which Vossius dealt with the classical doctrine of the *genera dicendi*, including the necessary techniques, qualities, virtues and faults of these different styles. I am extremely grateful to Dr. Jeroen Jansen of the University of Amsterdam for information on the subject of the *genera dicendi* incorporated in this text.

12 E. van de Wetering, "Rembrandt's beginnings – an essay" in *The Mystery of the young Rembrandt*, exh. cat. (Kassel/Amsterdam: Edition Minerva, 2001/2).

It is significant that such radically different types of figures were conceived in this series. The two extremes are represented by the *Laughing Soldier*, open-mouthed and uncouth,[13] on the one hand, and the *Old Woman* personifying piety[14] on the other **(FIGS. 3** and **1)**. Similar extremes are seen in the *peinture* of the two paintings, rough in the depiction of the face of the laughing soldier, with fine brushstrokes in the detailed execution of the praying old woman. If these are intended to be the two extremes in a series of three *genera dicendi*, then the third painting, the *Self-Portrait* executed in a less extreme style **(FIG. 2)**, ought to represent the middle mode. In theoretical discussions in this area, the question of how the *stilus mediocris* should be represented has repeatedly been the matter of debate.[15] It should be noted that, in the discussions of the time concerning the *genera dicendi*, it was acknowledged that not every poet had command of all three styles.[16] If Rembrandt's series of three *tronies* was indeed a demonstration of the three modes, it implies that he was deliberately staking his claim here, as an unusually ambitious young painter, to mastery of all three styles.[17] It may not be without significance that Rembrandt included his own face in this series. That self-portrait could be seen as a signature, an idea supported by the fact that this is the only one of this small series of paintings that is signed and dated.[18]

The essential point in this case is that it demonstrates how risky it is to apply an all too rigid conception of a painter's style in matters of attribution. In this case, just how rigid the idea of Rembrandt's style was in the minds of the majority of the RRP team becomes clear in the light of the fact that J.G. van Vliet brought out the *Laughing Soldier* **(FIG. 3)** in print form around 1634 with an inscription on the print giving Rembrandt as inventor of the image.

> "It is significant that such radically different types of figures were conceived in this series. The two extremes are represented by the *Laughing Soldier*, open-mouthed and uncouth, on the one hand, and the *Old Woman* personifying piety on the other."

CONTEXT AND GENESIS

There is a tendency in the world of connoisseurship — often under the pressure of circumstances in which an opinion is given — to judge each work separately by comparing it against a mental image of a "typical Rembrandt" that one can have formed oneself. Max Friedländer gave a nice example of this almost compulsive anticipation of the appearance of an artist's work: "If someone tells me that he owns a Still Life by Frans Hals, signed and dated 1650, I conjure up — without ever having seen a Still Life by Frans Hals — an idea which serves me as a standard as to whether I accept or reject the picture when it would be shown to me." Thus it can happen that the beholder de-attributes a painting, even though it is authentic, because in his judgment it deviates too much from his mental picture of a typical Rembrandt. Such was the case with the *Laughing Soldier,* as mentioned above. Because this painting turned out to belong to a closely related group, this judgment could be corrected. But in fact Rembrandt made works more than is usually realized in clusters mutually related in one way or another. One such cluster was found after long investigation to be a group of oil sketches executed

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13 H. Miedema, "Realism and comic mode: the peasant," *Simiolus* 9 (1977) no. 4, pp. 205-219, esp. 211; E. de Jongh, *Portretten van echt en trouw. Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*, exhib. cat. (Haarlem: Frans Halsmuseum, 1986), pp. 15-18. J. Verberckmoes, *Schertsen, schimpen en schateren. Geschiedenis van het lachen in de zuidelijke Nederlanden, zestiende en zeventiende eeuw* (Nijmegen: Sun, 1998).

14 See *Corpus* I A 27; J. Bruyn, "Jung und alt. Ikonographische Bermerkungen zur 'tronie,'" *Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland*, Symposium Braunschweig, March 1987 (Braunschweig: Herzog Anton Ulrich-Museum, 1987), pp. 67-76.

15 H. Lindner, *Der problematische mittlere Stil. Beiträge zur Stiltheorie und Gattungspoetik in Frankreich vom Ausgang des Mittelalters bis zum Beginn der Aufklärung* (Tübingen: G. Narr, 1988).

16 Jacobus Pontanus, *Poeticarum Institutionum libri III* (Ingolstad: Davidis Sartorii, 1594), lib. 1 cap. 11, pp. 36/37.

17 On Rembrandt's youthful ambitions, see van de Wetering op. cit. (note 12).

18 It was customary with paintings that belonged together, such as pendant portraits, to sign only one of them.

FIGURE 4. REMBRANDT VAN RIJN, *Adoration of the Magi,* 1632. Oil on paper pasted on canvas, 28 × 26 in. (71 x 65.8 cm.) Hermitage, St. Petersburg.

FIGURE 5. X-radiograph of Figure 4.

in grisaille, made with a view to a highly ambitious Passion series that were to be brought out in prints. Only two of these prints were ever actually executed, in a collaboration between the graphic artist J.G. van Vliet and Rembrandt. However, one may assume that the grisailles originated from a single mind, that of Rembrandt.

"The essential point in this case is that it demonstrates how risky it is to apply an all too rigid conception of a painter's style in matters of attribution."

The grisaille on paper with the *Adoration of the Magi* **(FIG. 4)**, which was only in 1969 recognized as a possible Rembrandt, should also be seen in the context of preparations for the planned series. Previously (see *Corpus* II C 46), the Rembrandt Research Project had not accepted this grisaille as an autograph work by Rembrandt. When that volume was published, the possibility of a close connection between the various grisailles from the mid-1630s had not yet been realized. The genesis of the *Adoration of the Magi* is typical for Rembrandt's way of working. Passages that were originally lighter were toned down, such as parts of the foreground terrain, and in the background, behind a few silhouetted figures in the middle ground. Probably with the same end in view, i.e. to reduce the number of lit passages for the sake of a more concentrated lighting, a darkly clad page was added behind the kneeling Magus (compare **FIGS. 4** and **5**).

The different phases of this genesis, in themselves evidence of a creative process suggestive of Rembrandt, were already known to the original Rembrandt Research Project team. Today these observations weigh heavily in favor of an attribution of the grisaille to Rembrandt, but at the time of work on Volume II, the fact that the execution was judged to be unsatisfactory in places was thought to weigh more heavily against such an attribution. In that respect this case is comparable to that of the Metropolitan Museum's small portrait, discussed in the last section of this article.

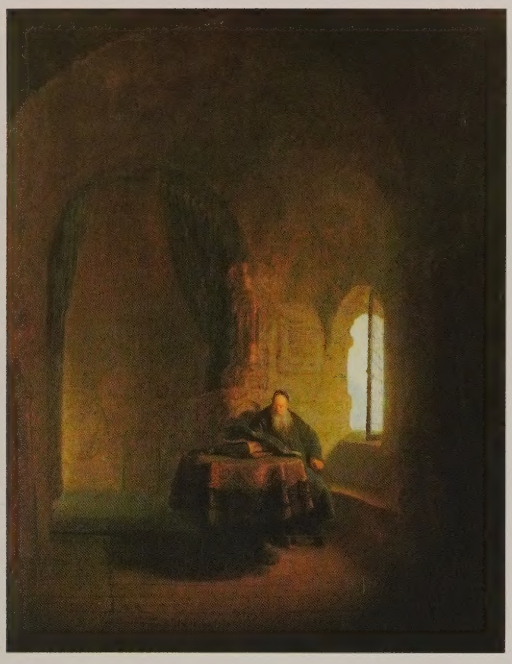


FIGURE 6. Copy of a lost original by Rembrandt, *A Christian Scholar in a Vaulted Room,* 1631. Oil on panel, 24 x 18.5 in. (60.8 x 47.3 cm.) Nationalmuseum, Stockholm.

THE IMPACT OF REMBRANDT'S ART-THEORETICAL IDEAS ON QUESTIONS OF AUTHENTICITY

In the first chapter of *Corpus V,* I tried to reconstruct Rembrandt's art theory on the basis of the so-called *"Gronden"* (the basic principles of the art of painting). These had been formulated by Karel van Mander in 1604 in his treatise *"De Grondt der edel vrij Schilderconst"* (The Foundation of the Art of Painting). A comparable treatise was later written by Rembrandt's pupil Samuel van Hoogstraten, in which the *"Gronden"* were treated in a manner that to a very significant extent must have been based on lessons he had received from Rembrandt. In Hoogstraten's treatise, under the heading *"Licht en schaduw"*, he discusses a type of light that was known as *"kamerlicht"* or "room light" (*Corpus* V, pp. 71-80 esp. 76/77).

In Rembrandt's early paintings with indoor scenes, he did not show the window through which light entered. There is one early exception: the *Tobit and Anna* from 1626 (*Corpus* I A 3). But in that painting it is immediately clear that he was barely aware of the problems that this created for the representation of light in the interior room. In the famous *Judas Repentant* of 1629, he painted these effects most convincingly, but there he wisely avoided showing the opening through which the light enters from outside. He must have consciously confronted this problem in a painting that is now only known from a reproduction print and from a work that is considered to be a copy, dated 1631, after a lost prototype **(FIG. 6)**.

The next attempt at painting an interior room with a visible window is shown in **FIG. 7**. Although this small painting is signed and dated 1632, in *Corpus* II C 51 it was not accepted as an autograph Rembrandt, but judged rather to be a work from his circle or workshop. This de-attribution was based on not very convincing criticism of certain pictorial characteristics of the painting. In fact, the paint layers are covered with an extremely thick, yellowed layer of varnish, which makes it very difficult to get any clear insight into its pictorial characteristics. Detailed infrared photography, however, provides sufficient insight into its technique, execution and quality to raise afresh the possibility of its authenticity.

FIGURE 7. REMBRANDT VAN RIJN, *An Old Man in an Interior with Winding Staircase,* 1632. Oil on panel, 11 x 13.5 in. (28.2 x 34.4 cm.) Musée du Louvre, Paris.

FIGURE 8. REMBRANDT VAN RIJN(?), *(Self) Portrait of Rembrandt as a Young Man*, ca. 1630-5. Oil on oak panel, 8 5/8 x 6 1/2 in. (21.9 x 16.5 cm.) Metropolitan Museum of Art, New York. Picture is reproduced in actual size.

Yet another cogent argument in favor of the attribution to Rembrandt is provided by the way in which the problem of the "room light" has been explored in this painting. In the earlier attempt (i.e. the prototype of **FIG. 6**), apart from the figure at the table, the incoming light straightforwardly illuminates those elements that define the interior space, the walls and the floor. But in the present painting **(FIG. 7)**, an extremely complex form, a spiral staircase, is also placed in the "room light." Moreover, a second light source is introduced to the right, a fire which illuminates a woman attending it. This is all executed with great authority and an amazing insight into the complex behavior of light in an interior space. One finds occasional paintings of rooms with a window visible throughout Rembrandt's *oeuvre*. They must have been admired for the power of the illusion of daylight that Rembrandt achieved — but at what cost. It was Vermeer who found ways to avoid the gloominess of such day-lit interiors, the price paid by Rembrandt to achieve this illusion.

I reattributed this painting in Volume V (p. 196/7) because, when placed in the context of Rembrandt's investigations of "room light," it can be seen as a very early experiment in this area and thus — taken together with its unusual qualities — not to be de-attributed as the work of a pupil or follower.

THE BAYESIAN APPROACH

IFAR Journal, Vol. 12, no. 3 contained a summary of another part of my IFAR lecture of March 10, 2011, in the course of which I re-attributed to Rembrandt the small self-portrait from the Metropolitan Museum **(FIG. 8)** which was de-attributed from Rembrandt in *Corpus* I C 38 . This painting was also rejected by Walter Liedtke, Curator of European Paintings in that museum, in his catalogue *Dutch Paintings in The Metropolitan Museum of Art* from 2007 (cat. no. 161). Dr. Liedtke accepted the invitation to respond to my re-attribution in the same article in *IFAR Journal*. I propose alternatives to his connoisseurship arguments in the present discourse.

"Walter Liedtke [Curator of European Paintings in the Metropolitan Museum] accepted the invitation to respond to my re-attribution in the same article in *IFAR Journal*. I propose alternatives to his connoisseurship arguments in the present discourse."

Liedtke's defense of his de-attribution amounts to drawing up a list of stylistic and qualitative characteristics, features of the painting, which, according to him, are atypical or too poor for Rembrandt. His arguments are as follows:

- Sloppy qualities of execution on the surface
- The swirls of black and brown lines above the eyebrows do not seem worthy of Rembrandt
- There is poor articulation
- The painting lacks Rembrandt's "convincing effect of modeling with light"
- The highlights are wrong — the patch to the nose, for example, flattens the cheekbone, and Rembrandt would not flatten like that
- The sitter's hair lacks the soft volume of curls that one would find in a Rembrandt

In my article "Connoisseurship and Rembrandt's paintings: new directions in the Rembrandt Research Project, part II," *The Burlington Magazine*, February 2008, p. 83-90 (especially p. 84), I wrote that:

> [a] rigid reliance on familiar characteristics can therefore end up by dictating, as it were, how Rembrandt should or should not have painted. This sometimes seemed to happen with the old RRP, precisely because we had pretensions to a scientific approach to connoisseurial judgments.

It would seem that Liedtke falls into the same trap. One only has to reverse his negative judgments to see how he believes — or, in fact, dictates that — Rembrandt should have painted.

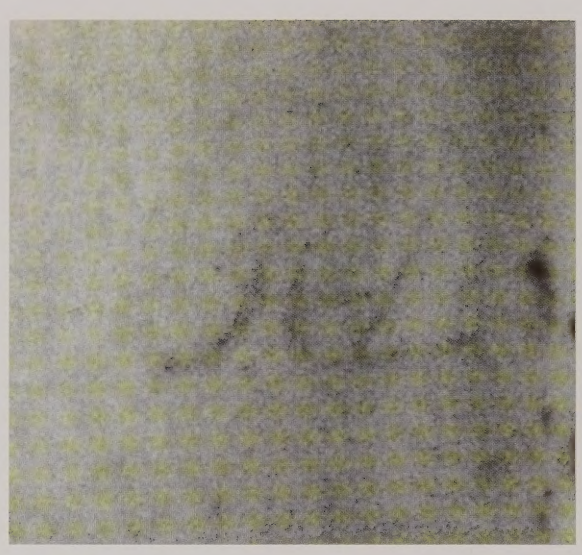


FIGURE 9. ***Autoradiograph of Figure 8, detail,*** **showing the monogram signature in the right background. Photo: Courtesy, Metropolitan Museum of Art.**

Whereas Liedtke's reasoning is essentially based on the selection and amassing of a homogeneous body of evidence concerning style and quality, I have based my own argumentation in this case on a convergence model, in which *different kinds* of evidence are given their due in a *probabilistic* logic.

We have already applied this convergence model in previous publications.[19] It is consistent with a particular approach to such philosophical problems of scientific method known as "the Bayesian approach," which employs a probabilistic logic to questions of belief. Thomas Bayes (1702-1761) observed that our beliefs are not all-or-nothing convictions based on simple yes-or-no answers to decisive questions, but rather that there are degrees of belief, that one arrives at a conclusion through inductive reasoning using arguments of *varying probability.* He also observed that a variety of evidence provides stronger confirmation than a comparable amount of homogeneous evidence.

Applying the Bayesian approach to our own research, one can argue that if several weak items of evidence support the belief that a painting could be by Rembrandt, the probability of a correct attribution becomes stronger to the extent that each piece of evidence tends to eliminate an alternative possibility.[20] Thus, the problems associated with differences in the nature of heterogeneous evidence become irrelevant in a calculus of probability: the convergence of objectively significant arguments on an outcome of maximum probability. In this way we have striven step by step to lay the ground for a responsible attribution or de-attribution of a painting, whenever the objective arguments converge.

The variety of evidence considered in this case comprises the following:

- Like almost all of Rembrandt's paintings on panel, this painting is painted on an oak panel
- The measurements of that panel, 21.9 x 16.5 cm, are found in other works by Rembrandt
- That panel comes from a tree that was felled well before the origin of the painting
- As with around 15 other (mainly small) paintings from Rembrandt's Leiden period, this panel was used twice
- The underlying painting, depicting a figure in a metal gorget, belongs to a type that occurs several times in Rembrandt's early *oeuvre*
- The painting shows a likeness of Rembrandt's face, which is of significance, given the fact that Rembrandt, from early on, painted, drew and etched in front of the mirror

19 E. van de Wetering and P. Broekhoff, "New directions in the Rembrandt Research Project, Part I: the 1642 self-portrait in the Royal collection," *The Burlington Magazine* 138 (1996), pp. 174-180; see also *Corpus* IV, 1; see also Corpus IV, *Addenda* 1 and 2, pp. 609-626; Ernst van de Wetering, "Rembrandt Laughing, c. 1628 — a painting resurfaces," *Kroniek van het Rembrandthuis*, 2007, pp. 18-40.

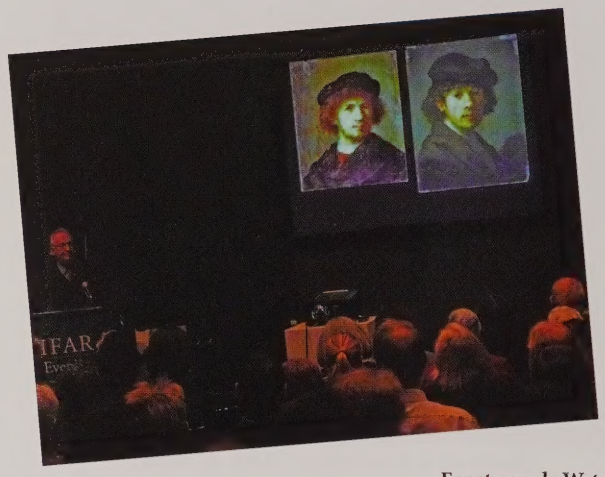
20 P. Horwich, *Probability and evidence* (Cambridge: Cambridge University Press, 1982); C. Howson and P. Urbach, *Scientific reasoning: The Bayesian Approach* (La Salle, Illinois: Open Court, 1989); D. Steel, "Bayesianism and the value of diverse evidence," in: *Philosophy of Science* (1996), Vol. 63, pp. 666-674. We gratefully acknowledge the help in this area we received from Sven van de Wetering, University of the Fraser Valley in BC, Canada.

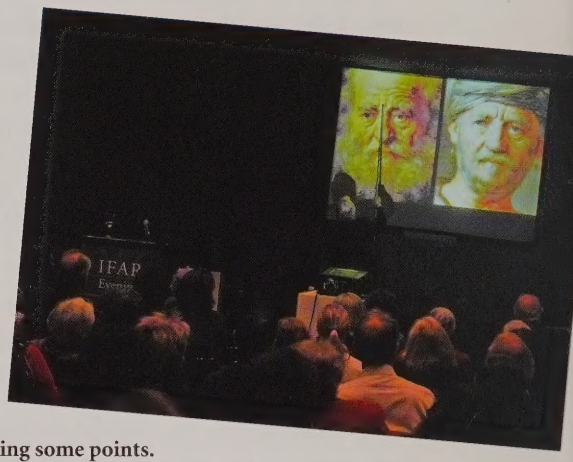
- It belongs to a common type, the small-scale self-portrait which he first produced — probably for art lovers — in painted form. (Later on, when his fame increased, Rembrandt produced editions of etched self-portraits.)
- The relation between light and shadow and the anatomical structure of the face is typical for Rembrandt's representation of faces during his Leiden period
- The way the sitter casts a shadow below right on a cursorily indicated wall surface is typical for Rembrandt
- In the X-radiograph, the slightly smaller dark reserve in the radio-absorbent background on which the image of the sitter has been placed shows blurred contours. This is typical for Rembrandt, who first sketched his images roughly, then finished the background apart from the areas close to the intended form in the foreground and only then painted the figure, such that it slightly overlapped the background
- The type of undulating contours with occasional kinks of the figure in this painting is typical for Rembrandt
- As in the painting under discussion, Rembrandt's brushwork can vary in the degree of precision or casualness. As a rule, it is effective in suggesting a convincing form, anatomy and costume; effects of light and shadow and the illusion of surface texture without the brushstrokes exactly following the various details. From one work to another and within a given work, Rembrandt could vary the degree of elaboration and precision of the brushwork.
- Rembrandt often mixed painting and drawing with the brush in variable ways. One also finds this feature in this painting.
- The painting does not have the characteristics of a copy and does not reflect any known prototype
- Neutron activation autoradiography shows that the painting must once have been signed RHL **(FIG. 9)**, i.e. similarly to the way he signed his works during the period in which this painting fits stylistically. The monogram has suffered surface damage, which made Liedtke read it "RL in monogram." In his detailed catalogue entry from 2007, he described these remnants as "inscribed falsely." Had Liedtke been able to see the neutron activation autographic image of the signature "RHL in monogram" produced in the 1980s, he would perhaps have judged the damaged inscription on the painting differently. But from his entry mentioned above, one infers that these traces of the signature in its original form, undoubtedly lying in a deeper layer of the painting under the remnants on the surface, were unfortunately missed by those who interpreted the relevant autoradiograph.

The reader's first inclination will be to put each of these arguments into proportion. Not one of them, it must be emphasized, is presented as decisive. Taken together, however, they constitute a self-reinforcing, coherent web of arguments converging with high probability on the conclusion that we are dealing with a work by Rembrandt — indeed, with a probability so high that, in the context of what it is possible to say about historical objects, it can be taken as a virtual certainty.

• • •

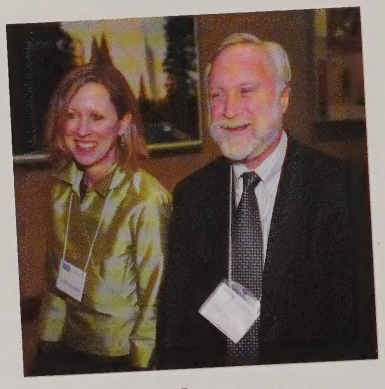
SCENES FROM AN IFAR EVENING





Ernst van de Wetering making some points.

LEFT TO RIGHT: Kenneth Moser, IFAR Art Advisory Council member, Richard Aste and Walter Liedtke.



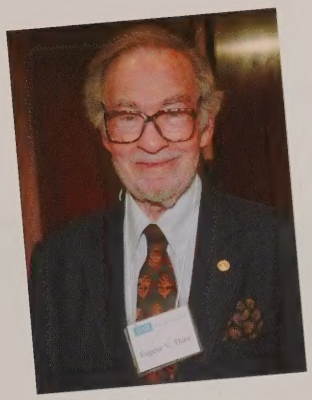
Heidi and Otto Naumann.

Georgina Wilsenach and Nicholas Hall.

Laurel Dial and Annette Rupprecht.

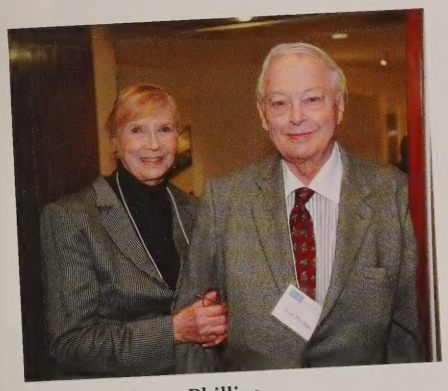
Credit for images of speakers and guests at this program: Steven Tucker.

THE REMBRANDT RESEARCH PROJECT



Eugene V. Thaw.

LEFT TO RIGHT: Jack Flam, Otto Naumann, Ambassador William Middendorf II, and Ernst van de Wetering.



Winnie and Ivan Phillips.

Walter Liedtke and Ernst van de Wetering.

Sharon Flescher, IFAR's Executive Director, and Bernard Palitz.

Lee Rosenbaum asking a question.

LEFT TO RIGHT: Ralph Lerner, Carin and Ernst van de Wetering.

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WHAT FRAMES CAN TELL US

An *IFAR Evening*, May 11, 2011

ELIZABETH EASTON, ELI WILNER, LAURENCE B. KANTER, AND GEORGE BISACCA

SPEAKERS IN SEQUENCE:

ELI WILNER

CEO and Founder,
Eli Wilner & Company

LAURENCE B. KANTER

Lionel Goldfrank III Curator of Early European Art,
Yale University Art Gallery

GEORGE BISACCA

Conservator,
Paintings Conservation Department,
The Metropolitan Museum of Art

• • •

Joined in Q&A by:

ELIZABETH EASTON

Director, Center for Curatorial Leadership

EDITOR'S NOTE:

Frames are not just decorative ornaments; their condition, style, materials, and markings can reveal much art historical and provenance information, as well as the history of taste. In May 2011, IFAR gathered three distinguished speakers representing the worlds of Old Master and American paintings — George Bisacca, Laurence B. Kanter and Eli Wilner — to discuss and illustrate what frames can tell us. The speakers were introduced by Elizabeth Easton, IFAR board member and Director of the Center for Curatorial Leadership. In her former position as a curator and later Chair of the Department of European Painting and Sculpture at the Brooklyn Museum, Dr. Easton reinstalled and reframed the museum's Impressionist paintings. Dr. Easton joined the other speakers for the question and answer period. The following are the edited talks and q&a from this fascinating program held in the lovely Woods Room generously provided by Christie's, New York.

WHAT FRAMES CAN TELL US

ORIGINAL, PERIOD, OR COPY: FRAME FORENSICS

ELI WILNER*

This program features distinguished scholars, who will discuss frames in a historical and largely European context. I, however, am not a scholar; rather a dealer in antique frames, primarily American. But I have bought and sold more than ten thousand frames over the course of a thirty-three-year career, and my role here is to focus on the practical issues and provide an overview and guide as to what to look for and what one can learn by closely looking at a frame. I will emphasize the backs of frames; for, without looking at the backs, I would make many errors in buying. Early in my career, in fact, I did make errors and waste money by looking only at the fronts of frames in auctions and antique stores. You learn rapidly after you lose money.

This illustration of a frame (**FIG. 1**), which Eli Wilner & Company created for the conservation section of the Smithsonian Museum, shows how a frame is constructed. Area "A" shows the wood substrate and "B" shows the gesso and ornament application. The clay is "C," and the gilding is "D." Then the frame is toned or patinated.

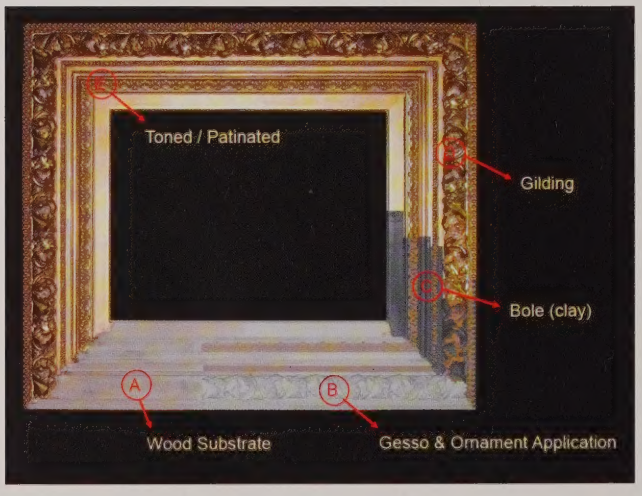

FIGURE 1. Frame made for the Lunder Conservation Center at the Smithsonian American Art Museum showing the various steps in the gilding process.

Frames come in a myriad of fascinating profiles (**FIG. 2**), each of which ideally relates to the painting it houses — the marriage of painting to frame. The deep coves visible in the Cove Profile, upper left, were made in earlier frames, I believe, to reflect candlelight in a room, enabling viewers to enjoy the paintings illuminated.

The miter — a beveled, usually right-angled, joint — is a separate section in many frames (**FIG. 3**), and frames in any case are constructed differently

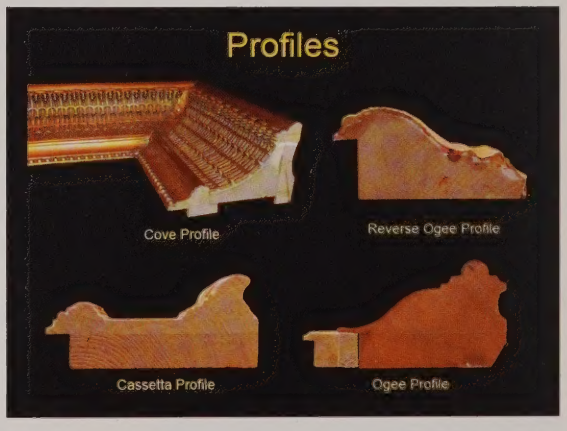

FIGURE 2. Frames come in many shapes known as 'profiles'.

* Eli Wilner is CEO and Founder of Eli Wilner & Company, period frame dealers and frame restoration firm, which, since its founding in 1983, has provided frames for the Metropolitan Museum, the Smithsonian and the White House, among other distinguished clients. Mr. Wilner is also the co-author and editor of *The Gilded Age*, originally published by Chronicle Books in 2000 and reissued and updated by Mr. Wilner in 2011.

FIGURE 3. Comparison of American, Italian, French, and English frame miters.

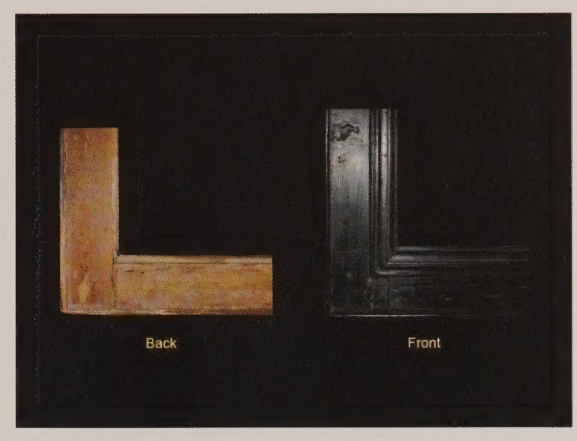

FIGURE 4. Front and back of a seventeenth-century Italian frame.

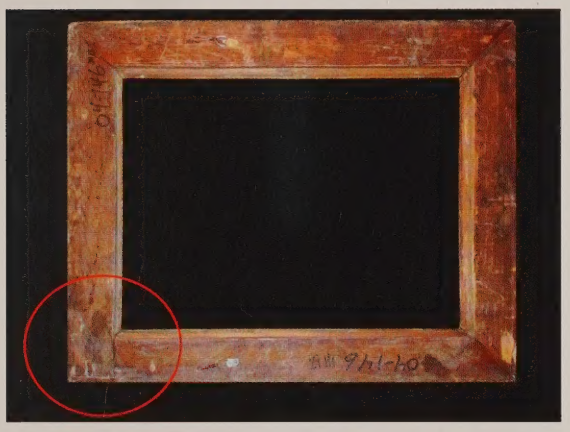

FIGURE 5. The back of a frame where a cut is visible at the lower left corner.

FIGURE 6. Labels on the frame verso provide important information.

according to the country where they were made. The Americans, the Italians, the French, and the English each employed unique techniques.

If we look at the front and back of a seventeenth-century Italian frame (**FIG. 4**), for instance, paying special attention to construction methods on the back, we can see some of the unique features of antique frames. As noted, the backs of frames can be very telling. Copies never look like the original on the back.

"If I were a connoisseur wondering whether a painting had its original frame, a cut would tell me that the frame most likely had its size altered — it was either enlarged to fit, or perhaps cut down from, another painting."

Taking the frame off the wall is the first step in determining whether a frame is old or new. If the frame has been cut, we can see which of the corners has been cut. Those that have not been cut are original.

A frame would have to be unique for me to consider

FIGURE 7. A Foster Brothers medallion situated at the corner of the frame.

FIGURE 8. Frame inscriptions carved into the wood on the frame verso.

FIGURE 9. Frame signed by the artist John Sloan.

purchasing it if it had been altered in any way. If I were a connoisseur wondering whether a painting had its original frame, a cut would tell me that the frame most likely had its size altered — it was either enlarged to fit, or perhaps cut down from, another painting (**FIG. 5**).

Almost all frames that I have worked with have had labels at one time or another largely due to the fact that I focus on paintings from the nineteenth and early twentieth centuries. Many of the glues that were used for these labels, however, were water-based, so many are no longer intact. Of the approximately 3,600 period frames in my inventory, there are, perhaps, only one hundred labeled frames left, although they all had labels at one point or another. Alexander Katlan has written a wonderful book on frame labels and other decorative elements, which I highly recommend.[1]

The label on the back of the frame in **FIGURE 6**, upper right, mentions that my great-uncle, Michael Zagayski, was the owner of this frame. Thus, what we can learn from labels is who the owner of the painting may have been. We may then ask what exhibits the frame went through, or where the painting ultimately ended up.

On the back of another frame (**FIG. 7**) is a Foster Brothers medallion, which the Foster Brothers company, in Boston, put on the back of frames to differentiate their work from others. Note how they placed this medallion in the corner of the frame because they did not have more than one size of medallion, and this one was too large to place on the central panel of the painting.

Other frame backs, such as those by Walfred Thulin and the Carrig Rohane shop (**FIG. 8**), bear inscriptions carved directly into the wood, accompanied by dates. There is one from 1908, one from 1918, and one from 1924. These carved inscriptions appear only in America amongst a small group of framemakers. They are considered real treasures, as the

1 Alexander W. Katlan, *American Artists' Materials: A Guide to Stretchers, Panels, Millboards, and Stencil Marks*, vol. 2 (Madison, CT: Sound View Press, 1992).

FIGURE 10A. Examples of hanging devices.

FIGURE 10B. Nails and hanging devices come in many ages and styles.

wonderful 2011 exhibit on signed frames at Julius Lowy & Co. showed.[2]

In the early 1980s, when many institutions wanted to get rid of their storage and were not paying close attention to frames, they could give me the opportunity to buy really magnificent frames. I acquired one signed by the artist John Sloan (**FIG. 9**). It is extremely unusual for a frame by an artist to leave the painting to which it belonged, but the frame and work were separated by a major institution that I will not name. Since the Sloan painting that goes with this particular frame is no longer at the institution where I purchased it, there is no reason to return the frame to them now.

Let us now turn to the different ways in which frames are hung. In **FIGURES 10A** and **B**, we see everything from very old, hand-wrought devices to machine-made pieces. Fasteners are sometimes faked, and forgers put old pieces of hardware on the back of a frame. Normally, however, when we look at the back of a frame we can tell whether the various pieces make sense. It is not one particular item, but rather a series of items, that need to fit together. Nails also give us a peek into the history of a frame, as they can tell us exactly how it was joined.

"Of the approximately 3,600 frames in my inventory, there are, perhaps, only one hundred labeled frames left, although they all had labels at one point or another."

The frame in **FIGURES 11A** and **B**, is an all-time favorite of mine. An art dealer friend asked me to comment on this "original frame" of a painting

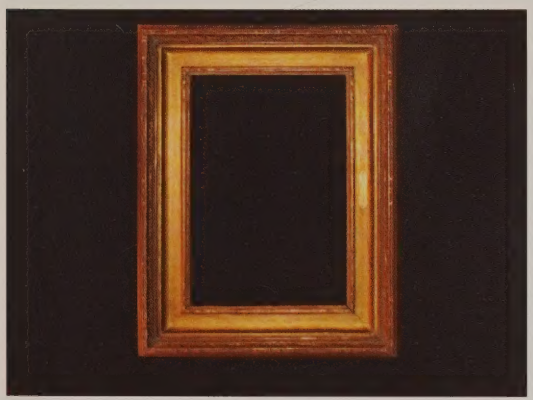

FIGURE 11A. Frame exhibited at an antiques show.

FIGURE 11B. Detail of the right side of the frame shown with nameplate mark where displayed horizontally.

2 "A Change of Taste: From the Gilded Age to the Craftsman Aesthetic," Julius Lowy & Co., New York, January 24 - April 14, 2011.

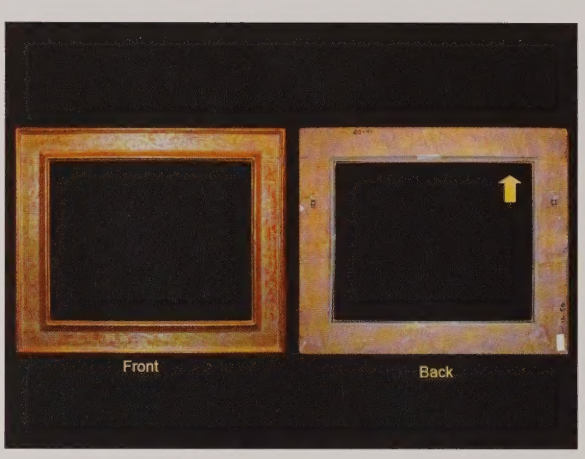

FIGURE 12A. The front and back of a 17th-century Italian frame.

FIGURE 12B. Detail of the back of the frame in Figure 12A, showing hand-saw marks.

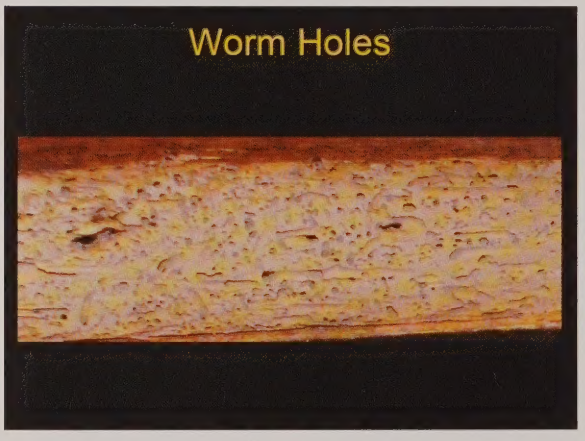

FIGURE 13. An old wooden frame marked with wormholes.

"With original frames of quality, the corners always make architectural sense, and are seamless. . . . Misaligned beads are a telltale sign of cut-down frames."

he was displaying at an antiques show. The painting was vertical, however, and it was clear that the nameplate was intended for a horizontal painting. I gently pointed out this discrepancy to my friend, who quickly had the frame restored and no longer declared it to be an original. It *was*, nevertheless, a period frame that had not been cut, and it was truly wonderful, but not on that particular painting.

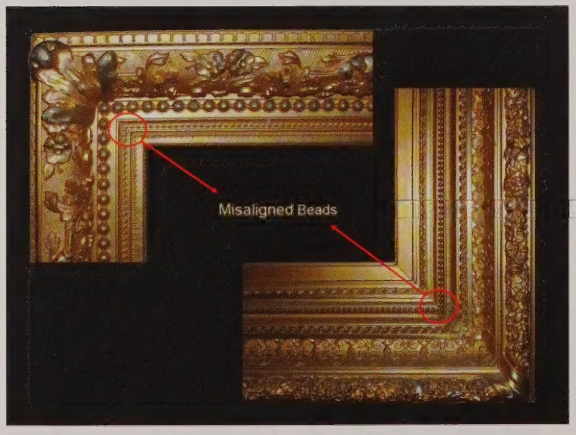

FIGURE 14A. Altered frames with misplaced beads.

FIGURE 14B. Altered frame with misaligned ornaments at the corner.

We turn to another seventeenth-century Italian frame (**FIGS. 12A** and **B**) to see, again, how revealing the back can be. Here we find hand-saw marks at the top. I find these exquisite. Sometimes when I am at home with my collection, I will reverse the frames of my paintings and just enjoy the backs. Do not tell anyone!

"Previously, I had assumed that a wormhole is a wormhole. It turns out, however, that worms tend to meander through a frame, and the best way to tell if a frame is actually old and has been beset by worms is to take a pin and insert it gently into a hole. If it goes in smoothly, it is not an old wormhole."

I learned about wormholes (**FIG. 13**) in 1990 at a lecture by George Bisacca. Previously, I had assumed that a wormhole is a wormhole. It turns out, however, that worms tend to meander through a frame, and the best way to tell if a frame is actually old and has been beset by worms is to take a pin and insert it gently into a hole. If it goes in smoothly, it is not an old wormhole.

I discovered something else early on in my frame-buying, or what you might call my misadventures in frame-buying. I noticed that many framers did not take the time to align frame elements in the corners when they sized a frame down. It takes an enormous amount of time to make corners appear as though they have not been cut. With original frames of quality, the corners always make architectural sense, and are seamless. Beading was absolutely integral.

Misaligned beads are a telltale sign of cut-down frames (**FIGS. 14A** and **B** and cover). When good restorers are asked to size a frame, they always take the time to match up the beads correctly. Based on the difficulty of this and also the number of hours it takes, however, I can understand why, over the years, few people bothered to do it. It is a great tool for connoisseurship, so whenever you visit a museum or an auction house, take a look at the corners of frames, and in no time you will be able to tell whether they have been cut down just by looking at how the beads align in the corner.

There are, of course, frames where it is a little more difficult to tell (**FIG. 15**). Sometimes they have been expanded rather than cut down, and have had sections inserted that are invisible from the front. One must look for inserts on the back to see whether a frame has been fooled with.

Other tell-tale signs can come from looking at the inside of a rabbet, the edge of the frame into which the painting sits. If you take a painting out of its frame (**FIG. 16**) and see any gold leaf overlapping the

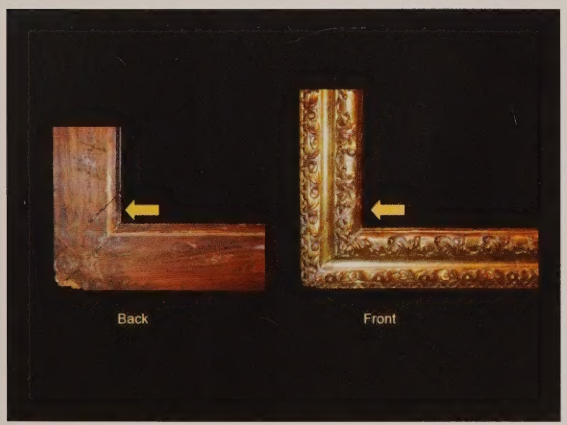

FIGURE 15. Expanded frame with section inserted lower left.

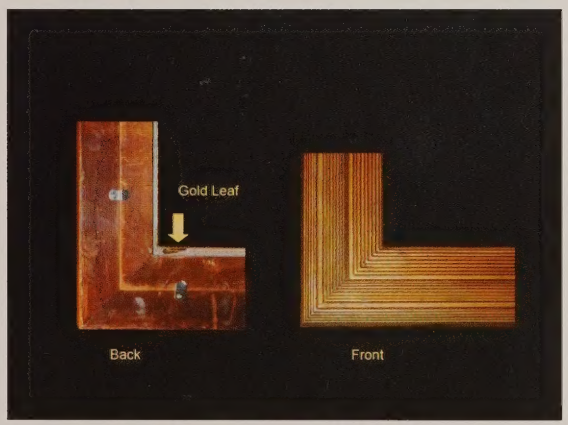

FIGURE 16. Front and back of a frame showing gold leaf overlapping the rabbet.

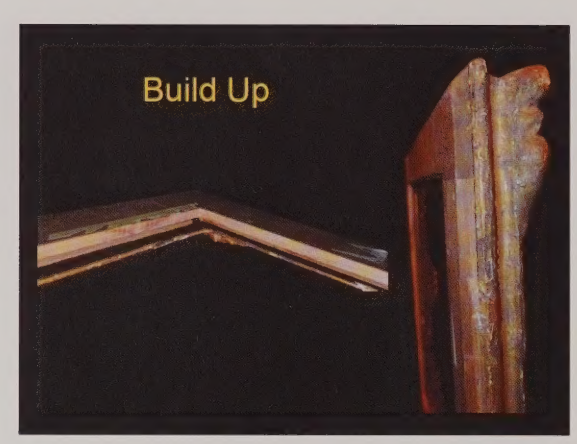

FIGURE 17. Back of a frame showing build up.

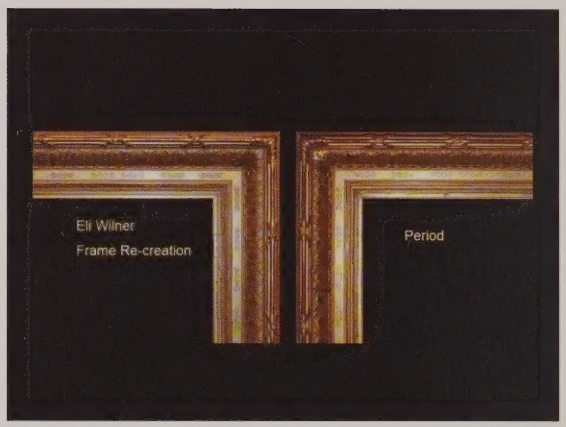

FIGURE 18. A recreation frame juxtaposed with an original.

rabbet, then you know the frame has been worked on. This does not necessarily mean that the frame is unoriginal, but it does mean that the frame has been worked on, perhaps recently.

We may also learn something from looking at what is called the "build up" of frames (**FIG. 17**). Some frames can be very old but have new build up, so the presence of build up does not necessarily mean that we have to discount a frame as being new. It pays, however, to take time to examine the build up when a painting is outside of its frame, otherwise the layers may not be visible. I like to examine how many layers of build up there may be on the back.

Recently, Christie's asked me for an opinion on a frame. They were very excited to put it in their catalogue as an original frame by Max Kuehne on a painting by Max Kuehne. There was even a new nameplate saying "Max Kuehne," so it all seemed to make sense, but upon close inspection the corners seemed to be a bit too open. That was the first clue. The front of the frame, however, gave it away, because the design did not quite make sense to me as it would have in an unaltered Max Kuehne frame. The design should always make sense in the corners. This was an interesting case, where a genuine Max Kuehne frame was cut down and put on a Max Kuehne painting. It *was* a great marriage, but one could not call it an original frame. That is what I told Christie's.

First-rate framers, and there are others besides Eli Wilner & Co., can fool the eye from the front (**FIG. 18**). Sometimes, when my own copies come back, I have trouble telling them apart from the original frames. I judge a project completed only when I cannot tell which is which. We create our lap joints carefully and use old wood, but we always engrave our name on the back of the frame to make sure that nobody thinks it is actually a period frame. It is nice, however, when the back of our frame fools the eye just as much as the front.

• • •

WHAT FRAMES CAN TELL US

THE EVIDENCE OF FRAMES

LAURENCE B. KANTER*

This presentation will focus on what frames can tell us about art and art history, rather than what frames are or what they do. It will highlight cautionary tales, where the evidence of frames provides reasons to question accepted knowledge, and it will draw examples primarily from the Late Middle Ages and early Italian Renaissance, a period known for its great variety of frame styles and their richness of decoration.

The *Madonna and Child* in **FIGURE 1** is one of the very few early Italian paintings that bears a signature. Purportedly by the artist Lippo Memmi (ca. 1285-1361), brother-in-law of the better-known Simone Martini, the signature appears in a series of medallions that are punched as decoration into the gold along the bottom molding of the frame, each medallion with one letter of the artist's name.

For generations of scholars, this signature was considered a fixed, indisputable document in the study of early Sienese painting. Not much is known about artists of this period, so any document or apparent document is clung to tenaciously. Imagine the general consternation, therefore, when a colleague who studies and catalogues punch marks demonstrated that the punch marks surrounding the signature in question were not made by the tools that Lippo Memmi used. Rather, they were made by punch tools first employed by another Sienese artist, Sano di Pietro, one hundred years later.

Must the frame be regarded as a forgery? The Sienese office of the superintendency responsible for this picture consulted with conservators, who concluded that the frame was engaged to the panel, that the gilding of the frame was continuous with that of the panel, and that the letters of the signature were contemporary with the gilding of the frame. Therefore, everything was authentic and the error must lie with the punch tool research. In this case, however, the wrong questions were asked of the frame, leading to a faulty answer.

If we look little more closely at the picture and its frame, we see that the panel is warped but that the lower molding of the frame, which is glued across the warp, is neither broken nor fractured. The molding, therefore, must have been carved out from behind to create a matching curve and glued onto the already warped panel. The punch marks made by Sano di Pietro's punch tools occur only on this lower molding and continue only a very short distance above the joined corner of the lower frame on both sides. Above that are punch tools of a notably different size that are original to the fourteenth-century painting. Thus, the signature and the entire lower molding of the frame are later additions, presumably fifteenth-century repairs to the damaged panel. Does that make the signature apocryphal? Authentically reproduced from a missing earlier inscription? We will never know.

> "In this case . . . the wrong questions were asked of the frame, leading to a faulty answer."

The problem is that frames are not documents, or at least not in an unequivocal sense. They [frames] have much to say — not as much perhaps as we would like to know, but often more than we might expect. This frame cannot tell us with certainty

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FIGURE 1 A and B. *Madonna and Child*, purportedly by LIPPO MEMMI (ca. 1285-1361). Pinacoteca Nazionale di Siena. (B) Detail.

"[Frames] have much to say — not as much perhaps as we would like to know, but often more than we might expect."

FIGURE 2. *Virgin and Child*. Stucco relief. 41.91 x 34.131 cm, DESIDERIO DA SETTIGNANO (ca. 1430-1464) and painted by NERI DI BICCI (1419-1491), Yale University Art Gallery.

FIGURE 3. *Virgin and Child* in Fig. 2 set in its original frame, Yale University Art Gallery.

FIGURE 4. DONATELLO, attrib. to. *Virgin and Child with Angels*, marble relief, mid-15th century, 41.5 x 32.5 cm. Victoria and Albert Museum.

FIGURE 5. *Virgin and Child with Angels*, painted stucco, 40.6 x 30.5 cm. Victoria and Albert Museum. No. 93-1882.

FIGURE 6. DONATELLO, *Virgin and Child with Angels*, painted stucco. Private Collection in New York on loan to Yale University Art Gallery.

that Lippo Memmi was the author of this painting, but it does tell us that Lippo Memmi's name was well-known in the fifteenth century, and that it could be used as currency to validate the importance of an early painting.

An interesting example of how frames can increase our knowledge of works of art is the stucco relief of the *Virgin and Child* (**FIG. 2**) purchased at Christie's for the Yale University Art Gallery. It was catalogued in the sale room as "possibly fifteenth century." Not only is it authentic, however, but it is perhaps the finest known example of this relief – its original surface is completely intact. Although it is precious in its own right for both the sculptor and the painter (designed by Desiderio da Settignano and painted by Neri di Bicci), it is only a small fragment of the original object.

Two years after we bought the relief, a colleague at Wildenstein called to say that, by chance, they had discovered a frame painted by Neri di Bicci. To my surprise, it was the original frame for the relief. Together, one could see what had been missing when the relief was presented on its own (**FIG.3**). Extraordinary in its own right, with the frame it belonged to a different class of object. Serendipitously, it was later discovered that this frame is described in Neri di Bicci's studio account books, which indicate that it had been delivered to the commissioning client on the 30th of October, 1472. This may now be the only fully documented domestic frame from the Italian Renaissance.

"This may now be the only fully documented domestic frame from the Italian Renaissance."

Similar lessons can be learned from two well-known objects belonging to the Victoria and Albert Museum in London (**FIGS. 4 and 5**), which have been catalogued variously: as masterworks by Donatello, as weak imitations by a follower of Donatello, and as nineteenth-century imitations. It is frequently assumed that when both a marble and a painted stucco version of a single composition exist, the stucco must be a copy or cast of the marble. In this case, the most respected opinion on the subject, that of Sir John Pope-Hennessy, was that the marble could not be earlier than 1460 — in other words, perhaps carved in Donatello's lifetime (1386-1466),

FIGURE 7. VECCHIETTA **(1410-1480),** ***The Resurrection.*** **Bronze relief. 21 3/8 x 16 ¼ in. (54.3 x 41.3 cm). Henry Clay Frick Bequest access. no. 1916.2.02. The Frick Collection.**

FIGURE 8. ***The Flagellation of Christ*****, ca. 1460. Bronze relief. Bequeathed by George Salting. No. A.163.1, 2-1910. Victoria & Albert Museum.**

but certainly not by anyone closely associated with Donatello. Consequently, it was presumed that the stucco version had to date from the late fifteenth or possibly even the late nineteenth century.

As it happens, a third version of this composition (**FIG. 6**) exists in a New York collection and is now on loan to Yale. This relief is preserved in its original frame; it has never been disturbed or removed and the backing board is intact. The angels painted in the upper left and right corners of the frame can be attributed to an artist who stopped painting before 1450. Therefore, we know that at least this version of the relief was made before the middle of the fifteenth century, well within Donatello's lifetime. What that says about the other two works is still an open question. The relief currently at Yale is almost certainly by Donatello himself. That it is an important work of art is of course apparent from visual evidence but can now be confirmed by its frame.

What about a work of art that everybody recognizes to be an important and beautiful object, such as the great bronze relief at the Frick collection (**FIG. 7**), signed by the Sienese sculptor Vecchietta? Its handsome seventeenth-century frame, which of course was adapted later to fit the relief, can tell us nothing about what this relief actually is, what purpose it served, or how it appeared originally. Did Italian sculptors in the fifteenth century cast bronze reliefs simply because they were attractive? Did people buy them as collectors' objects? Or must a *Resurrection of Christ* have been part of a religious object, most likely part of an altarpiece? The question is easily overlooked in the context of the Frick Collection, where everything is a precious object in a jewel box. In the context of the Victoria and Albert Museum, where everything is a specimen in an encyclopedia, the question assumes a different level of urgency.

The Victoria and Albert Museum owns another bronze relief by Vecchietta depicting the *Flagellation of Christ.* It was acquired for the museum and formerly exhibited there in a very beautiful walnut

frame (**FIG. 8**) that John Pope-Hennessy believed could have been original because it fit well and because the capitals on the side are foreshortened in a perspective that follows perfectly the perspective of the rim of the bronze. Just a few years ago, however, when the Victoria and Albert published a catalogue of its Renaissance frames, it was decided that the walnut frame could not be original to the relief. The frame was removed and must now be studied, and appreciated, separately from its former contents.

The frame overall is full of wormholes, but the column on the right is pristine: this column is a later replacement with no sign of age comparable to the rest of the frame. The column on the left is intact and unaltered. This is unusual; one does not often find a later replacement frame that is exactly the size of a relief in height and in width but has just one column replaced. Looking at the cornice above the columns, intricately carved with figures and garlands, we see that the figure on the left is complete, whereas the figure on the right is cut in half. This suggests that the frame was not simply repaired on the right side but sliced off there and rebuilt to make it a complete object.

If, for the sake of argument, this frame were original to the relief, we might conclude that it was initially the left end of a long predella — a continuous group of similar reliefs with a frame that once extended all the way across them. When the predella was cut apart, three sides of the frame — top, left, and bottom — would have come away with the first relief in the series, but the fourth side would have had to be completed with a new element. The task now is to find the rest of that predella. It is perhaps presumptuous to argue with expert colleagues in London who consider the frame to be a nineteenth-century pastiche, but I am afraid I do not yet consider the case to be closed in this instance.

FIGURE 9. HENRI MATISSE 1869-1954), *The Red Studio*, 1911. Oil on canvas. 5 ft. 11 3/4 in x 7 ft. 2 ¼ in (181 x 219.1 cm). Mrs. Simon Guggenheim Fund. Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

"Does this mean that Matisse had a taste for seventeenth-century Italian frames, or simply, and more prosaically, that he was shopping at the marché aux puces, found inexpensive, old seventeenth-century frames, and stretched canvases to fit them?"

Venturing into what is for me the less familiar territory of twentieth-century art, let us consider for a moment Matisse's *Red Studio* (**FIG. 9**) at the Museum of Modern Art. It was a revelation in 1992 at the great Matisse exhibition at MoMA to learn that the two paintings of nudes cut off at the margins of the painting at the top left (*Nude with White Scarf*, 1909) and at the top right (*Le Luxe II*, 1908), both now in the collection of the Statens Museum for Kunst in Copenhagen, live in the same seventeenth-century Italian frames in which they are portrayed in *The Red Studio*. These, therefore, are not collectors' frames but the artist's frames. Does this mean that Matisse had a taste for seventeenth-century Italian frames, or simply, and more prosaically, that he was shopping at the *marché aux puces*, found inexpensive, old seventeenth-century frames, and stretched canvases to fit them? Indeed, the *Red Studio* shows an empty frame leaning against the wall, presumably just waiting for a canvas to be stretched to that size and filled.

FIGURE 10. PIERRE-AUGUSTE RENOIR (1841-1919), *Jean as a Huntsman*, 1910. Oil on canvas. 68 x 35 in (172.72 x 88.9 cm). Gift through the generosity of the late Jean Renoir and Mme. Dido Renoir (M.79.40). Los Angeles County Museum of Art.

The Los Angeles County Museum of Art owns an unusual vertical portrait by Renoir of his son, *Jean as a Huntsman* **(FIG. 10)**. It is shown in an eighteenth-century Bolognese frame, which, perhaps coincidentally, makes it look even more like a model by Velázquez — a model that Renoir must have had in mind when he conceived this portrait. Pompeo Batoni's painting of *The Triumph of Venice*, 1737 **(FIG. 11)** at the North Carolina Museum of Art is shown in a frame from the same time and place.

Which is more appropriate? Batoni, a Roman painter painting a Venetian subject framed in a contemporary Bolognese frame, or Renoir, a French artist of the nineteenth century, who painted a seventeenth-century Spanish-style portrait framed in an eighteenth-century Bolognese frame? Is either appropriate or is "appropriate" perhaps not the right question to be addressed here? The truth is that frames tell us less about the paintings they contain than about the people who put them on those paintings, whether it be the artist, the collector, the museum, the dealer, the frame-maker, or whoever. The lessons that frames impart can be less about pictures than about the people involved with pictures.

FIGURE 11. POMPEO BATONI (1708-1787), *The Triumph of Venice*, 1737. Oil on canvas. The Kress Collection, K-2179. North Carolina Museum of Art. Photo courtesy Saskia, Ltd. © Dr. Ronald V. Wiedenhoeft.

FIGURE 12 A (left) and B. VINCENT VAN GOGH (1853-1890), *Night Café*, 1888. Oil on canvas. 70.0 x 89.0 cm. (28 1/2 x 36 1/4 in.) F 463, JH 1575. Bequest of Stephen C. Clark. 1961.18.34. Yale University Art Gallery, (A) shown in an 18th-century frame; (B) in a modern frame.

"The issue is not what a van Gogh painting needs around it but what it is that we are saying about the painting when we put one frame rather than another around it."

This leads me to conclude with Vincent van Gogh's *Night Café* at Yale, where it was formerly exhibited in the frame that Stephen Clark bought for it in the 1930s (**FIG. 12A**). This was an early eighteenth-century French frame, greatly distinguished in its carving although the surface is a bit worn. The painting lived in this frame for generations until a colleague at Yale reconsidered whether such an "old-fashioned" aesthetic was appropriate for a van Gogh and commissioned a frame from Jed Bark frames (**FIG. 12B**) to simulate what she thought would be a more effective way to read and animate the painting. In the absolute, this is not an issue of a right or wrong decision. The issue is not what a van Gogh painting needs around it but what it is that we are saying about the painting when we put one frame rather than another around it. Are we reading it as an image that is a text in colors? Or are we reading it as an object that is a coveted possession? Those are the two messages embodied by these two frames. If you are the curator in charge, at some point you have to decide.

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WHAT FRAMES CAN TELL US
THE MARRIAGE OF PAINTING AND FRAME

GEORGE BISACCA*

The exceptional frame on Michelangelo's *'Tondo Doni'* (**FIG. 1**), circa 1506, was made for the wedding of Agnolo Doni to Maddalena Strozzi or, as some speculate, for the birth of their first daughter. It is not clear how successful their union was, but the painting and its frame constitute about as perfect a marriage as one could imagine. So perfect, in fact, that it is difficult to believe that the frame was ever removed from the painting, but for many years it was attached, incorrectly, to a *Holy Family* by Luca Signorelli, also in the Uffizi. The error was discovered only through archival documents found in Florence which described the frame for the picture in such detail that it was finally identified and returned to the *'Tondo Doni.'*

Formerly attributed to the great Sienese carver Antonio Barilli, this magnificent frame was probably produced in the Florentine workshops of the del Tasso brothers, who were later to collaborate with Michelangelo on the ceiling of the Laurentian Library. The five remarkable heads on the frame (**FIG. 2A**), proper sculptures in their own right, are positioned at equal intervals that correspond to the principal elements of the painting's composition that come closest to touching the sight edge, forming a five-point star (**FIG. 2B**). The ornament is symmetrically arranged along the middle of the profile except for some playful asymmetry that keeps it from becoming repetitive. Finally, the frame is enlivened through inclusion of, among other things, a *mascherone* (**FIG. 2C**) at the bottom, tormented by winged dragons while trying to balance a tray of apples on its head; screaming heads all cocked at slightly different angles; winged griffins that intertwine across the center line; and the three crescent moons of the Strozzi family crest hidden in the foliage (**FIG. 2D**).

If Michelangelo's *Tondo Doni* represents a perfect union of a painting and frame, what can be said about the troubled marriage between the painting and the frame in Taddeo Gaddi's altarpiece (**FIG. 3**) at the Metropolitan Museum?

This altarpiece, which dates to the 1340s, was radically altered sometime in the last quarter of the fifteenth century, and consequently, one can see in it two incompatible aesthetics. The rigidity of the Gothic figures has little to do with the relaxed poses of the Renaissance figures of the Evangelists, who hook their elbows over the fictive lilac framing elements, and the decorative pilasters seem too worldly for the austerity of the Saints.

We can get some idea of what Gaddi's altarpiece would have looked like if we compare it to his altarpiece (**FIG. 4**) from the church of Santa Felicita in Florence, which retains much, but not all, of its original framing elements. In particular, the flat tops of the panels would also have had painted pinnacle panels with finials as in Luca di Tommé's largely intact pentaptych of 1367, now in the Pinacoteca Nazionale in Siena, or in Lippo Vanni's wonderfully accurate fresco of a polyptych in the church of San Francesco, also in Siena (**FIG. 5**). A well preserved Florentine example by Giovanni del Biondo can be found in the Velluti Chapel at Santa Croce in Florence (although the predella was

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FIGURE 1. MICHELANGELO, *Tondo Doni (Holy Family)*, 1506. Oil on panel, Uffizi, Florence.

FIGURE 2A. Detail of one of the heads.

FIGURE 2C. Mascherone.

FIGURE 2B. Heads punctuate composition in a five-point star.

FIGURE 2D. Crescent moons of the Strozzi family crest.

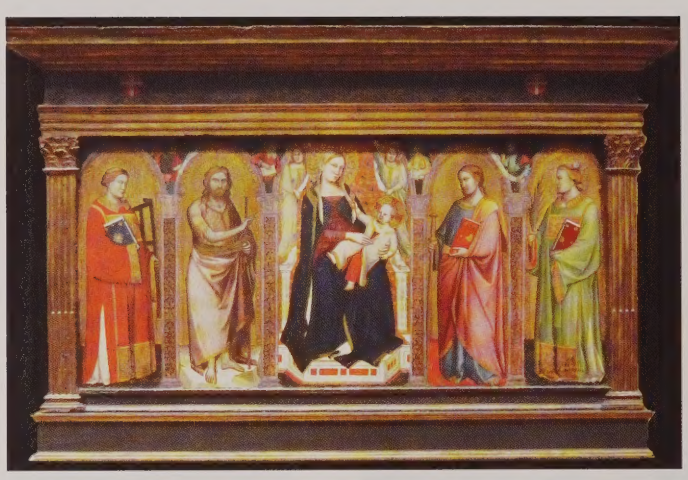

FIGURE 3. TADDEO GADDI, *Madonna and Child Enthroned with Saints,* c. 1340, The Metropolitan Museum of Art.

FIGURE 4. TADDEO GADDI, *Altarpiece,* Santa Felicita, Florence.

added in the fifteenth century by Neri di Bicci), and also in his altar in the Sacristy's Rinuccini chapel. In all of these altarpieces, there is an emphasis on verticality, which is achieved through the use of gabled tops and soaring finials, a style that dominated the entire Trecento in Italy.

"Why would the Metropolitan Museum dedicate precious wall space to something that had been so compromised, so radically altered?"

FIGURE 5. LIPPO VANNI, *Fictive altarpiece fresco,* c. 1370, San Francesco, Siena.

Such verticality is what is missing from Gaddi's altarpiece at the Metropolitan Museum (**FIG. 3**). First the finials were removed; then the colonettes and raised framing elements were pried off; the tops of the panels were then cut; spandrels in the form of inverted triangles were added to form a rectangle; and, finally, an imposing entablature with fluted and reeded pilasters was added.

Why would the Metropolitan Museum dedicate precious wall space to something that had been so compromised, so radically altered? The answer is that the Gaddi altarpiece is an exceptional example of the profound shift that occurred in the second and third decades of the fifteenth century, a shift which began in Florence and quickly spread throughout Italy and the rest of Europe. It was one of the most, if not *the* most fundamental and rapid changes in the history, not only of framing, but of architecture as well, and the reverberations are still being felt to this day.

The man who set this change in motion was Filippo Brunelleschi, who, in 1419, began construction on the Ospedale degli Innocenti in Florence (**FIG. 6**), the first building in which a classical architectural vocabulary was transposed onto a public and ecclesiastic building.

FIGURE 6. FILIPPO BRUNELLESCHI, *Ospedale degli Innocenti*, 1419, Florence.

FIGURE 7. FILIPPO BRUNELLESCHI, *West aisle, nave, Santo Spirito*, 1441-1482, Florence.

Vasari tells us[1] that Brunelleschi was so taken with Donatello's description of the ancient ruins he had seen in Rome and, in particular, of the carved figures on a specific Roman sarcophagus, that he set out almost immediately and walked to Rome to see the wonders for himself, remaining there for three months measuring and studying the ruins. He did not slavishly copy the classical forms, however, but assimilated the vocabulary and imbued it with a metaphysical sense of pure geometric proportion. In the case of the Innocenti, the height of the columns is equal to the spread of the arch, making a perfect square and again equal to the distance to the back wall of the arcade forming a perfect cube. Each bay is then surmounted by a hemisphere dome, half the height of the square. During the time that the Innocenti was beginning to rise, ground was broken on the Medici's parish church, San Lorenzo, for which Brunelleschi is known to have ordered rectangular altarpieces in 1425. Finally, in 1444, two years before Brunelleschi's death, work was begun on Santo Spirito (**FIG. 7**), that most symmetrical of churches, in which the columns of the nave continue around the transepts creating individual chapels.

Nothing less than a sea change was occurring in Florentine architecture. With the near simultaneous construction going on at the Cathedral, at San Lorenzo, at the Innocenti, across the river at Santo Spirito, and finally at the Pazzi Chapel, the entire fabric of the city was being transformed. During these years, with the rise of Humanism, Ghiberti, Michelozzo, and the next generation of architects, including Leon Battista Alberti, Guliano da Maiano, and the Sangallos, further developed and refined the classical style, leading to much new construction, renovation of family chapels, and the commissioning of new or updated artworks. The *Ricordanze*, the workshop logbooks of Neri di Bicci compiled between 1453 and 1475, cite several examples of existing paintings being adapted to the new style — called *'all'antica'*, specifying pilasters with capitals and friezes. So prevalent did the new rectangular format become that we find in the *'Ricordanze'* the first references to the painting as 'il quadro' — the square (or rectangle) — regardless of its shape. In fact, there are even references

"As the surrounding architecture modernized to Renaissance classicism, many altarpieces were updated as well."

1 Giorgio Vasari, *Le vite de piu eccellenti architetti, et scultori italiani, da Cimabue insino a' tempi nostri* (Florence, 1550), Book 3.

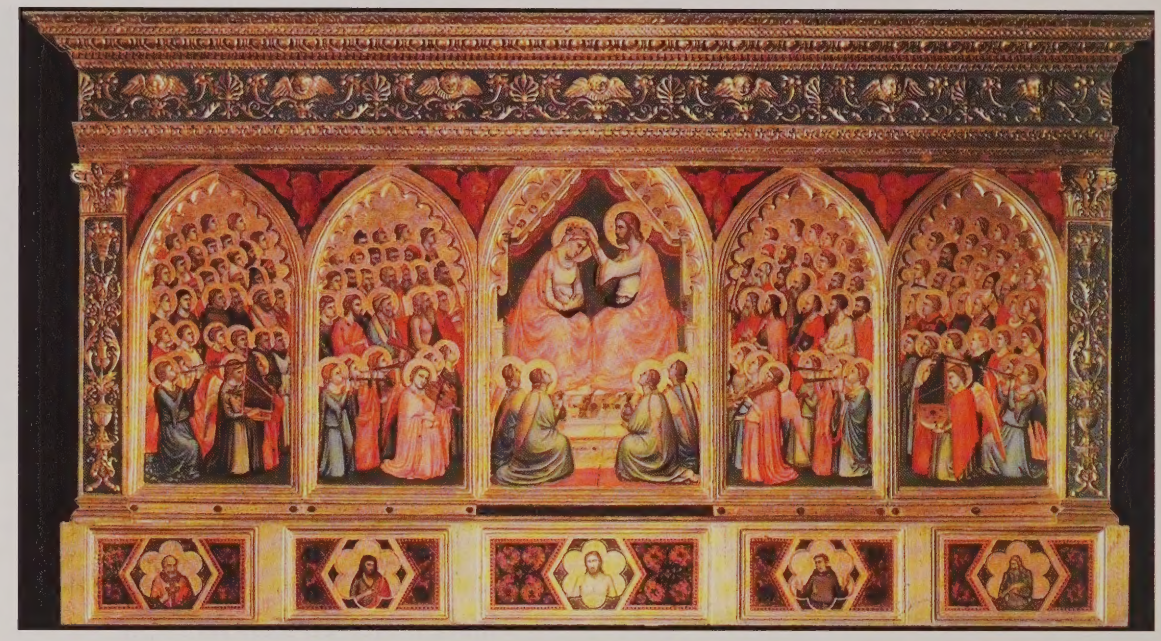

FIGURE 8. GIOTTO, *Coronation of the Virgin*, Baroncelli Chapel, Santa Croce, Florence. Frame, del Tasso workshop (?)

to a 'quadro tondo,' a round painting, but, literally a 'round square.' In modern spoken Italian, the most common word for a painting is still simply 'un quadro'.

As the surrounding architecture modernized to Renaissance classicism, many altarpieces were updated as well. Gothic altarpieces might be retained and modified because they held a particular significance or value, as with the reframing of Giotto's *Coronation* in the Baroncelli Chapel at Santa Croce (**FIG. 8**), or the San Domenico Altarpiece by Fra Angelico at Fiesole (**FIG. 9**), which was turned into a rectangle, and the background

FIGURE 9. FRA ANGELICO, *San Domenico Altarpiece*, 1424-1430 (Architectural background and landscape painted by LORENZO DI CREDI in 1501), San Domenico, Fiesole.

FIGURE 10. ANDREA DI GIUSTO, *Madonna of the Girdle* and *Sts. Catherine and Francis*, 2nd quarter 15th century, tempera on panel, Accademia, Florence.

FIGURE 11. ANDREA DI GIUSTO, *Adoration of the Magi*, 1436. Tempera on panel, Uffizi.

FIGURE 12. FRA ANGELICO, *Annunciation*, 1432-1434. Tempera on panel, Museo Diocesano, Cortona.

repainted by Lorenzo di Credi. In other cases, the earlier paintings may have been retained simply as a cost savings measure, like the altar from San Martino a Mensola, north of Fiesole, which was painted by an unknown master in 1381, and modernized in the third quarter of the fifteenth century. All three altarpieces in that church received a similar treatment, and one of them, like the Metropolitan Museum's altarpiece, also happens to be by Taddeo Gaddi.

During this transitional phase, many artists and panelmakers with a less sophisticated understanding of correct classical detail and proportion produced curious conflations of Gothic and classical elements, like the altar by Andrea di Giusto (**FIG. 10**) now in the Accademia in Florence. The pointed arches have been rounded and the interrupted ogee arches above are stretched, but basically it is a Gothic altarpiece squeezed into a rectangular format. Another example by Andrea di Giusto, the *Pala di Ripalta*, in the storerooms of the Uffizi (**FIG. 11**), has a curious overhang that functions almost like a baldachin, an element that is also found in other transitional works, and which derives from the *supracelia* of choirstalls.

While some altars, like Fra Angelico's Cortona *Annunciation* of 1432 (**FIG. 12**), move closer toward a proper entablature, others, like Bicci di Lorenzo's *Coronation* of 1430 at Santa Trinità in Florence (**FIG. 13 A and B**), cannot completely escape the Gothic and insists on incorporating a gabled entablature. Its construction, too, is still very Gothic in that the panel extends nearly to the edges and all framing elements are attached flat against the face of the panel (see image of the reverse in **FIG. 13B**).

An altarpiece attributed to Francesco Botticini showing *St. Monica Establishing the Augustinian Rule* (**FIG. 14**), one of five similar altarpieces by four different artists dating from the 1460s-1480s in the west transept of Santo Spirito in Florence, probably reflects Brunelleschi's original designs. These works more accurately show their architectural and structural underpinnings as compared with the more superficial or decorative elements in the examples above. Interestingly, since the proportions of the Botticini frame were very similar to those in the Metropolitan Museum's Taddeo Gaddi frame (**FIG. 3**), the proportions were used to fabricate a new predella, which was missing.

Frames of this type are properly called "entablature frames," but are sometimes referred to as "taberna-

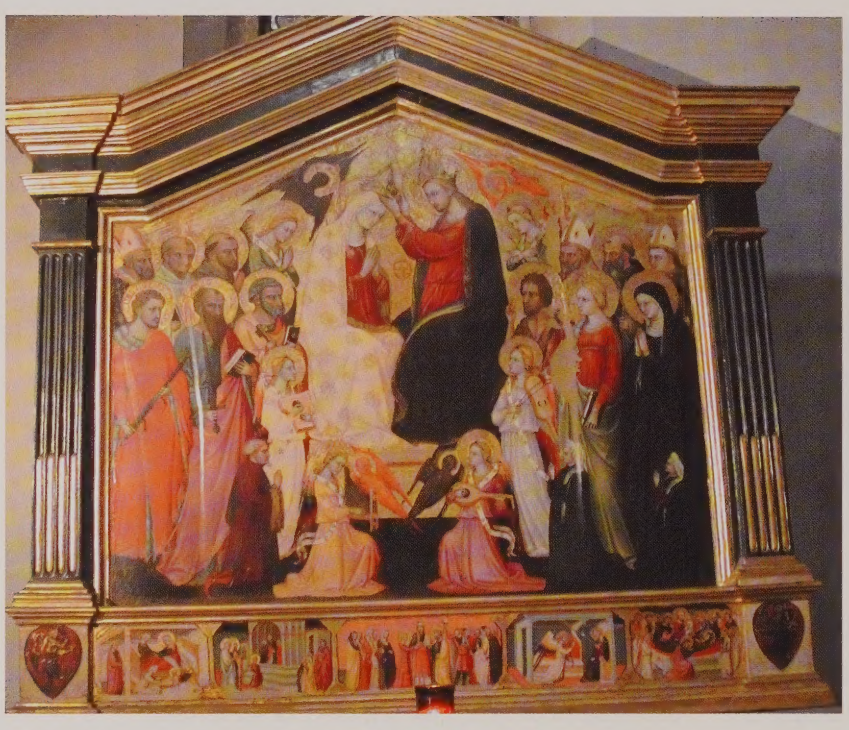

FIGURE 13B. Oblique view of the reverse of Fig. 13A.

FIGURE 13A. BICCI DI LORENZO, *Coronation of the Virgin,* 1430, Santa Trinità, Florence.

cle frames," although that term more properly refers to smaller domestic examples. The use of the word tabernacle comes from the wall-mounted marble surrounds of actual tabernacles, where consecrated hosts were stored.

By the 1480s, the predominance of the new classical style was taken for granted. So much so, that in Domenico Ghirlandaio's 1485 *Adoration of the Shepherds* in the Sassetti Chapel of Santa Trinità in Florence (**FIG. 15**), even the traditionally rustic manger is now depicted with fluted classical pilasters, the trough from which the animals feed is a Roman sarcophagus, and the procession in the background winds through a Roman triumphal arch.

The simplification to an uninterrupted rectangular format was not merely a function of the changing architectural taste; it also served a growing interest in narrative painting, which was soon elevated from the predella up into the primary pictorial plane. Technically, it served another innovative function as well: the fabrication of the frame and the panel as

FIGURE 14. BOTTICINI, Attrib. *St. Monica Establishing the Augustinian Rule,* 1470, Santo Spirito, Florence.

FIGURE 15. GHIRLANDAIO, *Adoration of the Shepherds*, 1485. Tempera on panel, Sassetti Chapel, Santa Trinità, Florence.

two separate and independent objects. For the first time, the panel could be inserted into a routed track (rabbet) behind the inner sight edge, which allowed the picture and the frame to be made simultaneously, shortening the fabrication time and making the construction more efficient. This innovation also allowed space for the expansion and contraction of the wider panel painting (to keep it from splitting) while hiding it from view. These things may seem obvious from our current vantage point, but we are talking about nothing less than the birth of the modern picture frame still in use today, and this brief history is somehow contained by that frame on the Metropolitan's awkward but nonetheless exceptional altarpiece (**FIG. 3**).

• • •

Q & A

Q SHARON FLESCHER (SF): If, as has been said, frames tell us more about the owner — the collector — than about the painting, would the panelists discuss the concept behind the re-framing of works, and why museums and collectors feel the need to do that periodically?

A LAURENCE B. KANTER (LK): One reason older frames are as rare as they are, beyond the hazards or accidents of handling, is that they only survive on pictures that were owned by people who could not afford to update them. The Spanish Royal Collection was re-framed every thirty or forty years. In the English Royal Collection, new moldings were added outside existing moldings, as a mark of ownership. Those, of course, are extreme cases.

I did not have time to show two photographs from a recent history of museums by Andrew McClellan: one showing a 1940s installation at the Museum of Modern Art — a "white box" room, with minimalist strip frames around the pictures — and another photograph showing the Berlin Museum as installed by Wilhelm Bode at the end of the nineteenth century, with period room installations, period furniture, and period frames on period pictures. The question might have been, what is the difference between these two photographs? The answer would have been that there is no difference. Both photographs show frames as an expression of the taste of the curator involved. It has nothing to do with the pictures, but rather with the moment the room was created. The objects are fitted into their context. I think that is the rule, not the exception.

GEORGE BISACCA (GB): I agree; frames were often changed as ownership changed, and were also changed due to interior design taste changes. There is something to be said for the mediation between the painting and the surrounding architecture of the

room, and that can be a reason for this updating. Certain collections also develop a uniform style of framing — look at the frames in the Pitti Palace, the Galleria Palatina, and the Barberini frames in Rome that denote ownership. Bill Rubin's [Director of the Department of Painting and Sculpture, MoMA] choice to abandon all of the museum's frames in the early 1980s and to put works in the same molding for that modernist building was as traditional as any choice that has ever been made.

"One reason older frames are as rare as they are . . . is that they only survive on pictures that were owned by people who could not afford to update them."
— Laurence B. Kanter

ELIZABETH EASTON (EE): When I was doing research on Monet in the Louvre archives, I was surprised to find that the Jeu de Paume was the first museum to re-open after WWII. It was 1947. For the first time, it was dedicated exclusively to modern French painting, and, thus, it was the first time the Impressionists were grouped together there. Germain Bazin, curator and later chief curator of the Louvre, took all the frames off the Monets and put white tape around them. The museum closed in 1954, at which time they relined every picture, none of which had been previously relined. When the museum re-opened in 1958, he had taken off the white tape, put the Monets on an inside wall, and built the wall to the edge of the Monets. He had installed the Monets all over the wall. I thought: he is looking at Abstract Expressionism and trying to make a Monet have the energy and abstraction of American painting. Of course, he later put frames back on the pictures.

Curators cannot escape their moment, and although we think this only happens in America, we see that it actually happened earlier in France. You don't mess with frames like those in the Havemeyer collection at the Metropolitan Museum. The Havemeyers were very thoughtful about the frames that they put on their pictures. At the Brooklyn Museum, however, we had a more eclectic collection, and I did not feel so compelled to honor the legacy of the collectors.

The Impressionists were anti-Louis XIV, anti-Louis XV, by their subject matter, by their painting application, by their installation designs; they were radical. The collectors, however, to signal how much these paintings were worth, put them in frames of royal descent. Thus, with a Monet picture of the Doge's Palace in Venice, painted three years after Fauvism and finished two years after Cubism, I thought: Why am I looking at this 1940s remake of a Louis XIV frame? The painting would really come alive with a different frame. With the framer Jed Bark, we invented a new type of frame, which I felt compelled to present on the lecture circuit. When you mess around with a Monet, people get angry. But who determined that it had to be shown a certain way? I am sure that the Monet frame will be adjusted again in another curatorial moment. There is a language of frames, and the more you know about it, the more you can understand collecting tastes.

ELI WILNER (EW): Scale is a detriment for frames. When you have a painting that is enormous in scale, like the three Thomas Morans at the Smithsonian, and the *Madame X* or the Leutze *Washington Crossing the Delaware* at the Metropolitan Museum, frames somehow tend to be left behind when the paintings go to different exhibits because of the cost of transportation. There are, thus, a lot of frames that are simply missing. We have no idea where they are.

Q I am old enough to remember the 1950's installation at the Jeu de Paume, but, ironically, today the most important place to see French Impressionist paintings in the same plaster frames in which they were originally housed is at the Musée d'Orsay. French Impressionist paintings were origi-

nally framed in exactly the same way as academic paintings of the period. People forget this because we went through such a long period where French Impressionist paintings had to be framed in Louis this or Louis that, with canvas liners, burlap liners, silk liners, whatever. I think we are beyond that, but, on the other hand, many of the paintings in the Metropolitan's collection today still hang that way.

A GB: Interestingly enough, the tendency to frame Impressionist pictures with eighteenth-century French frames seems to have been a predilection of American collectors.

EE: What is really interesting is to look at an installation of both Durand-Ruel's apartment and the famous 1905 exhibition he organized in London; you see the same strip frame. A Pissarro at the Met has the same frame, which is derived from an eighteenth-century frame. It is very simple. If you look at a 1901 installation shot of a Durand-Ruel exhibition in New York, however, when the dealer showed his Impressionist paintings, you see the florid Louis-style frames. So, we think the elaborate frames were designed for the American market; whereas in Europe, they retained simpler frames. If you go across Europe, to Scandinavia, for example, and look at Impressionist paintings, you can find the simple strip frames. Often on pastels you will see the simple strip frames retained. Because they are fragile and glazed, they don't get taken out of their frames that much. Thus, most of the surviving original Impressionist frames designed by the artists are on pastels.

GB: Americans in general were probably a more ignorant clientele: the Louis XIVth and XVth frames connoted money. There was certainly a tendency to use them, and an enormous number of great 18th-century examples of decorative arts were ruined by packing them with wet sawdust and scraping away the gilding so that they could get a combination of some exposed gesso, some bole color, some wood tone. In this way they would approximate the textured surface of the paintings. That's the way that they mediated the tonality of an otherwise very sophisticated object. So, it's unfortunate in that sense.

GEORGE BISACCA = GB
ELIZABETH EASTON = EE
SHARON FLESCHER = SF
LAURENCE B. KANTER = LK
ELI WILNER = EW

Q SF: But can we all admit that the van Gogh painting of *The Night Café* that Larry Kanter showed looked better in the more elaborate frame?

EE: No.

LK: Buffy (Elizabeth Easton) and I disagree about that. I am actually putting the painting back in its eighteenth-century frame. My own threshold of distaste reaches out to the 19th-century copies of 18th-century frames. Americans did have a taste for the gilded edge of the 18th century, but they preferred their frames looking new and fresh. Duveen made a fortune imitating French 18th-century frames in the 19th-century style of flash and gilding. Those are bad enough but even worse are the painted replicas that were made in the 1920's, which are to be seen on a shocking number of the most precious paintings scattered around this country. Those are unspeakable: not because of their style, but because of their lack of quality and craftsmanship. If there is great carving on a Louis XVth frame, it will look good on any good picture.

"The Impressionists were anti-Louis XIV, anti-Louis XV, by their subject matter, by their painting application, by their installation designs; they were radical. The collectors, however, to signal how much these paintings were worth, put them in frames of royal descent."
— Elizabeth Easton

EE: I disagree. When, at the Brooklyn Museum, we took off the really bad midcentury frames — not of good quality, I might add – and let the Impressionist paintings be seen in a 19th-century simple molding,

the brushstrokes came alive. In one Monet the curve of the horizon became visible. Nineteenth-century paintings were trying to do away with the center orientation. Especially in Degas. A Louis-style frame that has corner and center orientation orients your eye in a way that fights with the composition. Simple moldings – Tracy Gill has supplied several at the Brooklyn Museum – have their own dynamic in the composition.

"Interestingly enough, the tendency to frame Impressionist pictures with eighteenth-century French frames seems to have been a predilection of American collectors."
— George Bisacca

LK: But they also look much more modern.

EE: They do look more modern, and that's my moment.

Q What was the means in the fifteenth century, George, for the exchange of ideas that spread the influence of Brunelleschi?

A GB: Florence at the time was the gold standard for all of Europe. The erudition of the merchant class was unmatched in any city in Europe. So there was an informed audience and consequently greater demand. There was a competition for commissioning greater and greater things, and the new style proliferated quickly; it is just amazing how quickly it supplanted a style that had been in place for a hundred years.

Q Many great collections were formed by individuals for whom it was a secondary or tertiary passion. The integration of paintings into their homes and, ultimately, into museums, was a result of an interior designer's influence. The American upper class, as we all know, imitated the English and the French upper class. So their homes were designed with those models in mind. That is how we get these Louis frames. Of course, this is now passing into another dimension. Our little design company is currently framing a lot of contemporary paintings with early Spanish and Italian frames.

A LK: People discovered long ago how great Picassos look in 17th-century frames.

Q Just a comment about the frame on Yale's van Gogh painting and then a question. The painting does NOT look brand new. I look forward to the older frame being put back. Now, my question: Oftentimes you take a painting off the wall and see that the frame has been cut down or adjusted. But what are the clues that would tell us it is still the original frame for that painting?

A EW: You want to see that the frame has absolutely no indication of being sized. French frames, for example, have a standard size. So, if you found a French painting in a French frame, you would surmise it is the original frame, but that is not necessarily true. There are nuances. With American frames, however, it's very rare to get a painting that will fit into a frame. There are some sizes that are standard — such as 20" x 24". Generally, frames tend to be unique, so every one has a slightly different size, and a frame other than the original will be cut down. Signs of alteration such as mis-matched corner ornaments are a good clue that the frame has somehow been changed; that it is not original to the painting. If it is American, there are no signs of alteration and it fits perfectly, there is a good chance it's the original frame.

". . . it's very rare to get an [American] painting that will fit into a frame. . . . Generally, frames tend to be unique, so every one has a slightly different size, and a frame other than the original will be cut down."
— Eli Wilner

LK: On the other hand, we need to be very cautious because, for example, with the Copenhagen Matisse

paintings I showed, it is completely possible that those frames were altered. They were made for another work of art. Yet the Matisses were made for those frames. So, technically, those are the original frames on the Matisse. That's a rather odd perversion of the definition; still, it's an important consideration.

EW: But also, I think the questioner is completely correct that the problem with the more modern frame on the van Gogh *Night Café* is that it does look like it was made yesterday. That is not to say that the other, more elaborate, one is necessarily the correct frame or a much better match. You can certainly take into account the appropriate amount of moving and adjustment of surface tone so that it harmonizes better and get another frame, and it could work fine.

SF: This seems an appropriate place to end. Additional questions can be asked over wine. I want to thank all the speakers for a superb evening.

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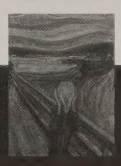

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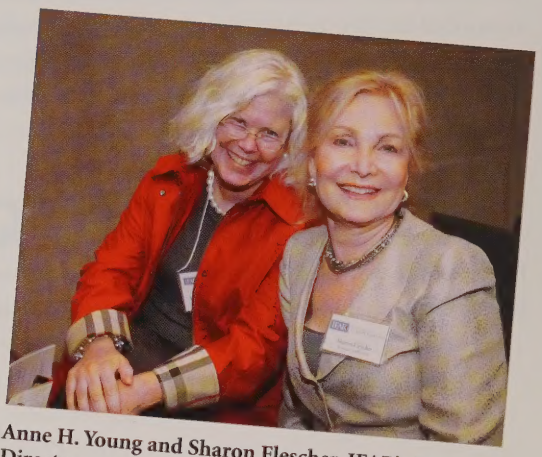

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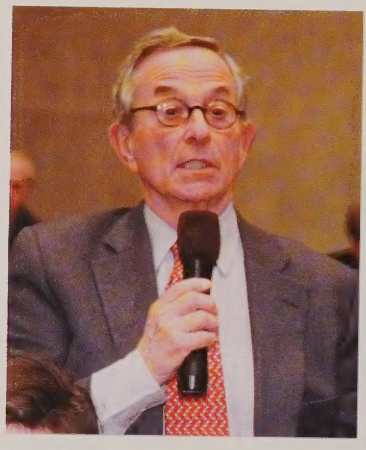

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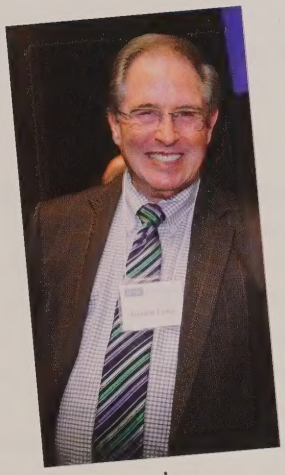

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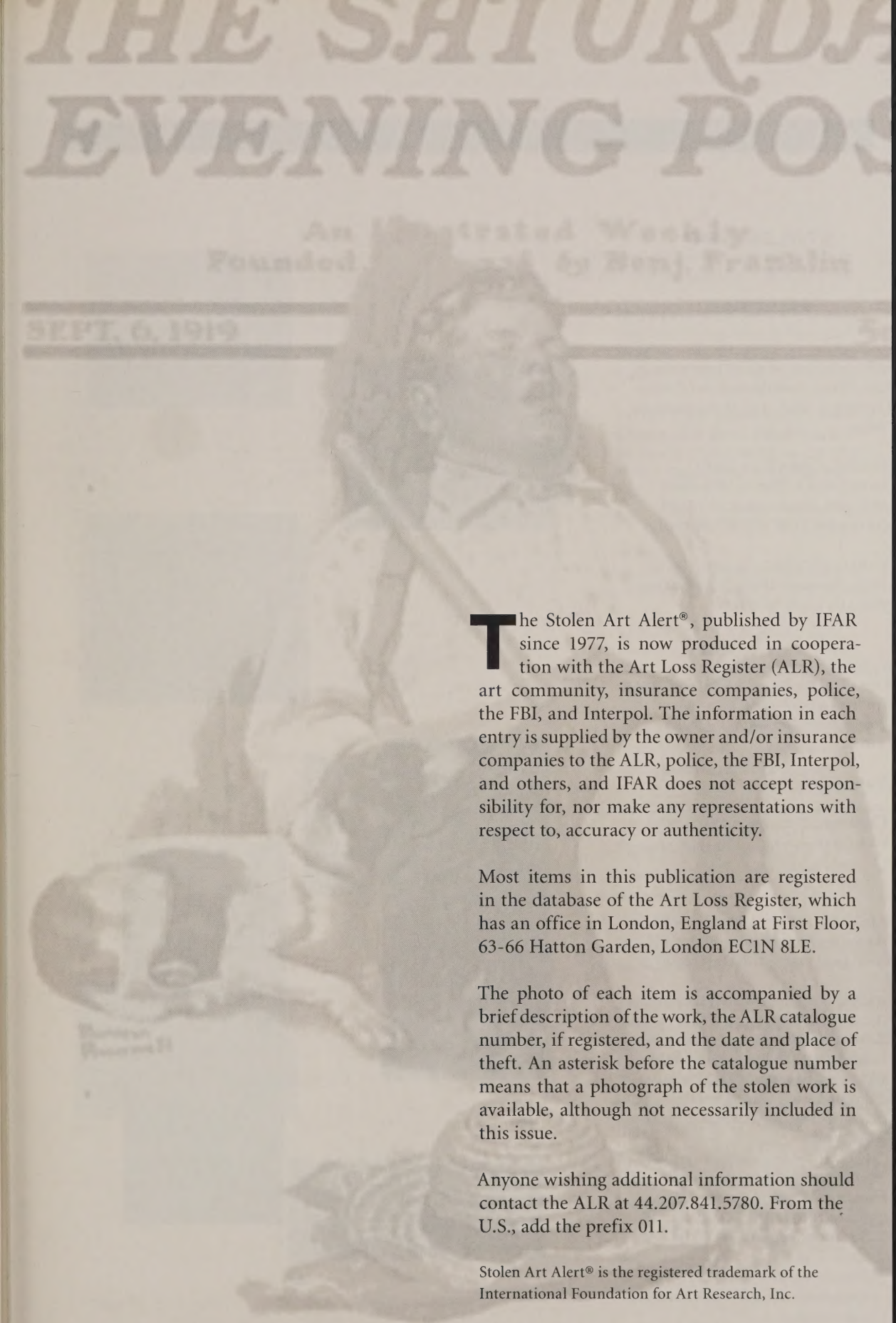

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PAINTINGS

*The following two paintings were stolen in Athens, Greece from the National Gallery on January 8, 2012. *L12.27. See also item 61 below:*

1. PIETER CORNELIS (PIET) MONDRIAN (Dutch, 1872-1944). ***Mill,*** 1905. Oil on canvas. 35 x 43.99 cm (approx. 13 ¾" x 17 ¼").

1

2. PABLO PICASSO (Spanish, 1881-1973). ***Woman's Head,*** 1939. See color photo on inside back cover.

The following two paintings by CANALETTO *(Italian, 1725-1775) were stolen from a private residence in Armagh, Northern Ireland on January 3, 2012. *L12.76:*

3. ***View of Cathedral.***

3

4. ***City Scene.*** See color photo on inside back cover.

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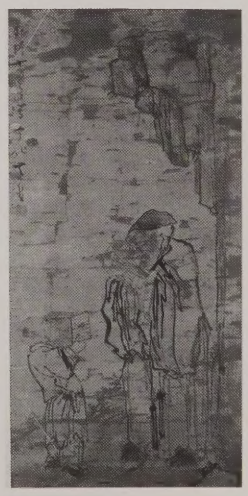
*The following two paintings were stolen at the Sydney International Airport in Australia on October 4, 2011. *L11.930:*

5. HUANG SHEN (Chinese, Ching Dynasty). ***Old Hermit with Boy Servant Holding Book in Mountain Landscape,*** 1749. Ink on silk. 108.99 x 52.81 cm (approx. 43" x 20 ¾"). Along upper left border: scrolled characters with red stamp bearing the artist's name.



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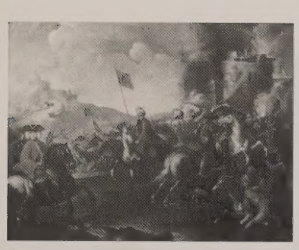
6. ***Pavilion on the Mountains of the Immortals*** (Chinese, Southern Sung Dynasty, 1127-1279 A.D.). Ink on silk. 98.5 x 41 cm (approx. 38 ¾" x 16 ¼").

6

Numbering for the year 2011/2012 Cumulative Index of Stolen Art begins with this issue.



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*The following two paintings were stolen in Rome, Italy on December 4, 2011. *L12.10:*

7. FRANCISCO DE GOYA (Spanish, 1746-1828). ***Shipwreck of 'Fortune" Boat.*** See color photo on inside back cover.

8. THÉODORE GERICAULT, attrib. to (French, 1791-1824). ***Battle Scene.*** Oil on canvas. 75.01 x 89.99 cm (29 ½" x 35 ½"). Interpol no. 2012/3985-1.2.

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*The following three paintings were stolen in Avon, France on November 21, 2011. *L12.10:*

9. VERON ANDRÉ (French). ***Saint Rambert and Bugey.*** Oil on canvas. 58.4 x 73.6 cm (approx. 23" x 29"). Signed l/l. *L12.10. Interpol no. 2012/880-1.2.

10. CHARLES FRANÇOIS DAUBIGNY (French, 1817-1870). ***Landscape.*** See color photo on inside back cover.

11. ROCH KORDIAN. ***Harbor with Boats.*** Oil on canvas. 54.99 x 70 cm (21 ¾" x 27 ½"). Signed l/r. Interpol no. 2012/880-1.3.

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*The following three paintings were stolen in Naples, Italy on October 23, 2011.*L12.10:*

12. ANTONIE SMINCK PITLOO (Dutch, 1790-1837). ***Coastal Scene.*** Oil on canvas. Interpol no. 2012/2093-1.2.

13. ANTONIE SMINCK PITLOO (Dutch, 1790-1837). ***Landscape.*** Oil on canvas. Interpol no. 2012/2093-1.3.

14. EDOARDO DALBONO (Italian, 1841-1915). ***Fishermen.*** Oil on canvas. Interpol no. 2012/2093-1.4.

STOLEN ART ALERT®

*The following 8 paintings were among 13 works stolen in Vienna, Austria on June 23, 2011. *L11.749. See also items 56-60 below:*

15. ROBERT ALOTT (Dutch, 1859-1910). ***Market in Cairo,*** 1880. Oil on canvas, 68.99 x 41 cm (approx. 27 ¼" x 16 ¼").
Signed l/r.

16. FELIX EHRLICH (German, 1866-1931). ***Restaurators,*** 1888. Oil on canvas. 67.01 x 46.99 cm (approx. 26 ¼" x 18 ½"). Signed l/l.

17. MAX HAMMERL (Dutch, 1856-1886). ***Lady at a Tea Table,*** 1880. Oil on panel. 37.01 x 27.99 cm (approx. 14 ½" x 11").

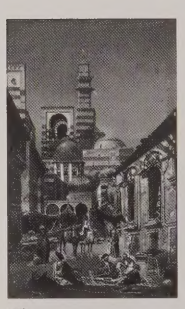
18. JUAN JIMENEZ MARTIN (Spanish). ***Harem Scene,*** 1875. Oil on panel. 24 x 39.5 cm (approx. 9 ½" x 15 ½").

19. MAX FRIEDRICH RABES (German, 1868-1944). ***An Odalisque,*** 1900. Oil on canvas. 39.29 x 27.89 cm (approx. 15 ½" x 11"). Signed l/r.

20. PHILIPP SPORRER (German, 1829-1899). ***Photographer and Model,*** 1870. Oil on canvas. 81.51 x 63.5 cm (approx. 32" x 25").

21. ADAM STYKA (Polish, 1890-1959). ***Orientalisches Paar,*** 1920. Oil on canvas, 84 x 61.01 cm (approx. 33" x 24"). Signed l/r.

22. CARL WUTTKE (Dutch, 1849-1927). ***Oriental Bazaar,*** 1890. Oil on canvas. 59 x 43.99 cm (approx. 23 ¼" x 17 ¼").



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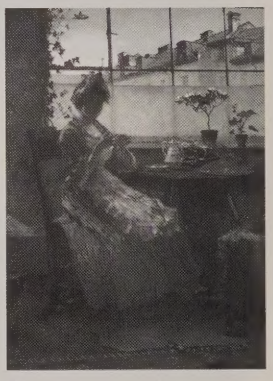

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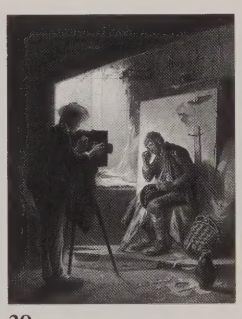

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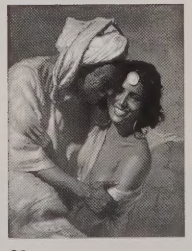

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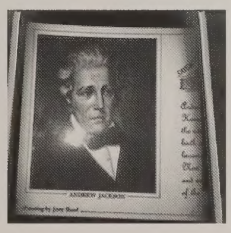

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23. ALOIS ARNEGGER (Austrian, 1879-1967). ***Varenna Bay,*** 2000. Oil on canvas. 32" x 44" (81.28 x 111.76 cm). Signed l/r. Verso: label with description. *L11.848. Stolen from a private residence in Danbury, England on August 11, 2011.

24. POUL ANKER BECH (Danish, 1942-2009). ***Painting,*** 1991. Oil on canvas. 97.99 x 197.99 cm (approx. 38 ½" x 78"). *L11.1028. Stolen from a corporate center in Humlebaek, Denmark between July 1 and July 14, 2011.

25. JERRY BOND (American, died 2004). ***President Andrew Jackson.*** Oil on canvas. *L12.49. Stolen from a music club in Newport, KY on December 15, 2011.

26. JAN BRUEGHEL II (Flemish, 1601-1678). ***Wooded Landscape and Holy Family.*** *L11.7. Stolen from a gallery in Paris, France on October 26, 2011. Interpol no. 2011/59383-1.1.

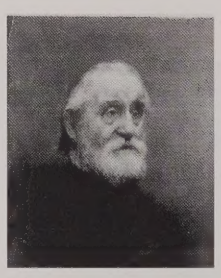
27. ADRIAEN BROUWER (Flemish, 17th century). ***A Tavern Interior.*** Oil on canvas. 15" x 21 ½" (38 x 54.61 cm). The plaque on the frame reads: Adriaen Brouwer, *L11.669. Stolen from a government building in Chelmsford, England on June 15, 2004.

28. ALEX CAMERON (Canadian, born 1947). ***Flying High,*** 1972. Oil on canvas. 228.6 x 127 cm (90" x 50"). *L11.812. Stolen from a private residence in Toronto, Ont., Canada on September 3, 2011.

29. CHARLES FRANÇOIS DAUBIGNY (French, 1817-1870). ***Landscape with Cows.*** Oil on canvas. 45.72 x 64.01 cm (approx. 18" x 25"). Signed l/r. *L11.1082. Stolen from an exhibition in Atlanta, GA on September 10, 2011.

STOLEN ART ALERT®

30. S. FISCHER. ***Old Man,*** 1948. Oil on canvas. 4.01 x 3 cm (approx. 1 ½" x 1"). *L12.70. Stolen in Delray Beach, FL on November 9, 2000.



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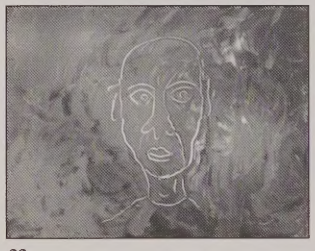
31. PATRICK FRANÇOIS (French, born 1953). ***Jaimie et ses doudoux,*** 2009. Oil on canvas. 114 x 88 cm (approx. 44 ¾" x 39 ½"). At top: signature and title. *L11.1099. Stolen from a private residence in St. Tropez, France on November 25, 2011.

31

32. ROB HEFFERAN (English, born 1968). ***Emma and Grant,*** 2009. Acrylic on canvas. 40" x 30" (101.6 x 76.2 cm). Signed l/r. *L11.554. Stolen from a private residence in Haslemere, England on July 5, 2011.

32

33. SIR ANTHONY HOPKINS (Welsh, born 1937). ***A3046,*** c. 2005. Oil on canvas, 35.99 x 48.01 cm (approx. 14 ¼" x 19"). *L11.1006. Stolen from a restaurant in Vancouver, B.C., Canada on November 3, 2011.



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34. STANISLAS LÉPINE (French, 1835-1892). ***Le pont d'Iéna.*** Oil on canvas. Stolen from a parked vehicle near Wentbridge, England on December 5, 2011.

35. MARIO MARESCA (Italian, 1877-1959). ***Alassio,*** 1961. 24" x 32" (60.96 x 81.28 cm). Signed l/r. Verso: Signature, date, and title. *L11.848. Stolen from a private residence in Danbury, England on August 11, 2011.

34

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36. JOOS DE MOMPER II (Flemish, 1564-1634/5) and HANS JORDAENS III (Flemish, op. 1619; died 1643). ***Christ Healing the Blind Man,*** c. 1615. Oil on canvas. 137.49 x 205 cm (approx. 54" x 80 ¾"). *L11.840. Stolen from a warehouse in England on May 1, 2011.

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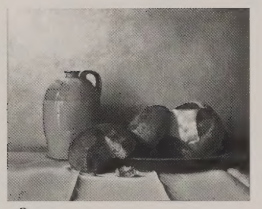

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37. MOODY MUTZ (American, contemporary). ***Absolute Addict,*** 2011. Oil on panel mounted on plywood. 68" x 44" (172.72 x 111.76 cm). *L12.13. Stolen from the Woodward Gallery in New York City on January 3, 2012.

38. JAN NEDERLOF (Dutch, contemporary). ***Stone Jar with Three Breads,*** 2010. Oil on board. 80.01 x 100 cm (approx. 31 ½" x 39 ¼"). Signed and dated l/r. *L12,24. Stolen from a gallery in Leiden, The Netherlands on January 7, 2012.

39. OTTO NOWAK (Austrian, 1874-1945). ***The Evening Stroll,*** c. 1907. 100.41 x 120.4 cm (approx. 39 ½" x 47 ½"). On the frame, verso: K.K. Familiesfond no. 964. *L11.808. Stolen from a warehouse in Vienna, Austria on April 10, 2011.

40. AKBAR PADAMSEE (Indian, born 1928). ***Landscape,*** 1957. Oil on canvas. 89 x 118.01 cm (approx. 35" x 46 ½"). Signed and dated u/l. *L11.851. Stolen in transit between Neuilly-sur-Seine, France and Boston, MA on May 3, 2011.

41. PIERRE AUGUSTE RENOIR (French, 1841-1919). ***Bouquet of Flowers.*** Oil on canvas. 16.99 x 29.01 cm (approx. 6 ¾" x 11 ½"). Signed l/r. *L11.645. Stolen in Mies, Switzerland on July 8, 2011. See item 64 below.

42. PIERRE AUGUSTE RENOIR (French, 1841-1919). ***Madeleine leaning on her elbow with flowers in her hair,*** 1918. Oil on canvas. 59.99 x 41.28 cm (approx. 23 ½" x 16 ¼"). Signed l/r. *L11.837. Stolen from a private residence in Houston, TX on September 8, 2011.

43. NORMAN ROCKWELL (American, 1894-1978). ***Boy Asleep with Hoe*** (also known as ***Taking a Break*** or ***Lazybones***). Oil on canvas. Approx. 28 ½" x 25" (72.39 x 63.5 cm). The painting appeared on the cover of *The Saturday Evening Post* on September 6, 1919. *L12.117. Stolen from a private residence in Cherry Hill, NJ in 1976. Published in ADAA theft notice no. 1704 of July 17, 1976.

43

44. GAETANO SORTINI (Italian, 18th century). ***Jesus Christ Showing the Sacred Heart to Saint Margherita Maria Alacoque,*** 1781. Oil on canvas. 200 x 116 cm (approx. 78 ¾" x 45 ½"). *L12.10. Interpol no. 2012/3679-1.1. Stolen in Urbania, Italy on November 21, 2011.

44

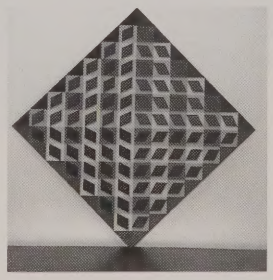
45. PERCY TARRANT (English, 1879-1930). ***Making Friends.*** Oil on board. 38 x 27.5 cm (approx. 15" x 10 ¾"). Signed l/r. *L11.1064. Stolen from an auction house in Kidlington, England on June 9, 2011.

45

46. UNKNOWN. (Italian, 14th century). ***Saint Anthony.*** Oil on panel. *L12.10. Interpol no. 2012/1516-1.1. Stolen in San Nicola di Sorrento, Italy on January 14, 2011.

46

47. VICTOR DE VASARELY (Hungarian, 1906-1997). ***Bayna,*** 1964. Acrylic. 59.49 x 59.49 cm (approx. 23 ½" x 23 ½"). Signed at bottom. *L11.1098. Stolen from a gallery in Caracas, Venezuela on November 29, 2011. See also item no. 53 below.


47

48. WILLIAM WATKIN WAITE (English, 1778-1856). ***Portrait of John Copeland,*** 1826. Oil on canvas. 8" x 6" (20.32 x 15.24 cm). *L11.1040. Stolen from The Assembly House, Norwich, England on November 17, 2011.

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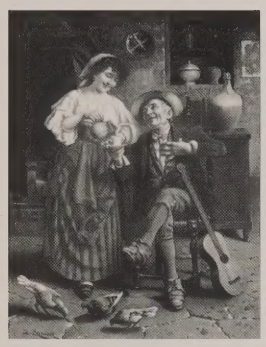

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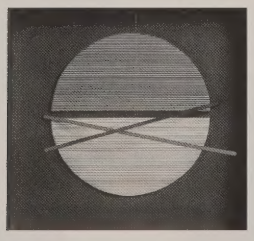

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49. JULES ZERMATI (French, 19th century). ***The Guitar Player.*** Oil on canvas. 23" x 17 ½" (58.42 x 44.45 cm). Signed l/l. *L11.673. Stolen from a private residence in Encino, CA on July 24, 2011.

MINIATURES

50. RICHARD COSWAY (English) ***Lady Wearing a Turban and a Coral Necklace,*** 1795. Watercolor. 4" x 2 ½" (10.16 x 6.35 cm). *L11.817. Stolen from a private residence in Banbury, England in the latter half of 2010.

MIXED MEDIA

The following two works by THERESA BYRNES *(Australian, born 1969) were stolen at San Francisco International Airport on August 7, 2011. *L12.48:*

51. ***Mixed Media on Paper*** (1), 2010. Ink and human hair on paper. 330 x 249.99 cm (approx. 130" x 98 ½").

52. ***Mixed Media on Paper*** (2), 2010. Ink and human hair on paper. 330 x 249.99 cm (approx. 130" x 98 ½").

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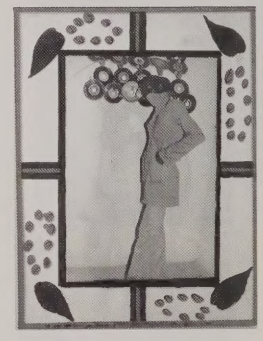
53. JESUS RAFAEL SOTO (Venezuelan, 1923-2005). ***Boite III,*** 1965. Oil on panel. 37.01 x 37.01 cm (approx. 14 ½" x 14 ½"). Oil on panel with metal rods and nylon. Verso: signature, date, and title. *L11.1098. Stolen from a gallery in Caracas, Venezuela on November 29, 2011. See also item no. 47 above.

The following two works by MALICK SIDIBÉ *(Malian, born 1935) were stolen from a New York gallery on July 1, 2011. *L11.532:*

54. ***Soirée de marriage – Drissa Balo,*** 1967. (1967/2004) Ed. 3. Gelatin silver print with glass, paint, cardboard, tape, and string. 15" X 11" (27.94 X 38.1 cm). Recto: signature, date, and title.

55. ***Je suis les famos des disques,*** November 3, 1973 (1973/2004). Ed. 3. Gelatin silver print with glass, paint, cardboard, tape, and string. 15" X 11" (27.94 X 38.1 cm). Recto: signature, date, and title.

54



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WORKS ON PAPER

*The following 5 works on paper were among 13 works stolen in Vienna, Austria on June 23, 2011. *L11.749. See also items 15-22 above:*

56. MARIANO BAQUERO (Spanish, 1838-1890). ***Danse Orientale.*** See color photo on inside back cover.

57. GIUSEPPE SIGNORINI (Italian, 1847-1932). ***Oriental Warrior,*** 1880. Watercolor on paper. 68.99 x 43 cm (approx. 27 ¼" x 17"). Signed l/r.

58. ETTORE SIMONETTI (Italian). ***A Careful Choice (Oriental),*** 1890. Watercolor on paper. 54.51 x 36.2 cm (approx. 21 ½" x 14 ¼").

59. RICHARD CATON WOODVILLE II (English, 1856-1926). ***Albanian Frontier Guards,*** 1889. Gouache on paperboard. 35.61 x 26.7 cm (approx. 14" x 10 ½").

60. RICHARD CATON WOODVILLE II (English, 1856-1926). ***Bedouin Warrior,*** 1879. Gouache on paperboard. 35.61 x 26.7 cm (approx. 14" x 10 ½"). Signed l/l.

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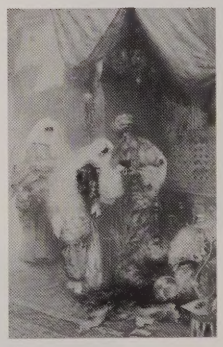

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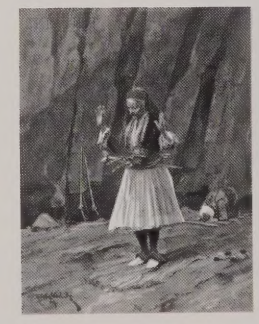

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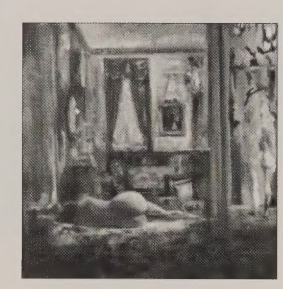

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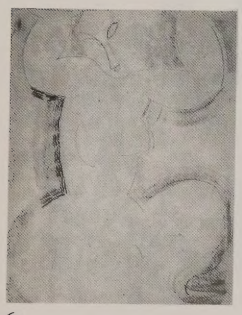

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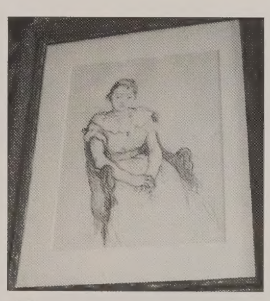

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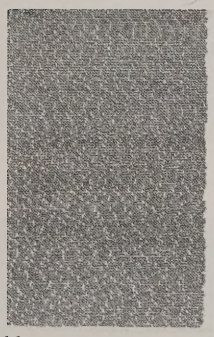

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61. GUGLIELMO CACCIA (il Moncalvo) (Italian, 1568-1625). ***Religious Scene.*** Pen and ink on paper. *L12.27. Stolen from the National Gallery in Athens, Greece on January 8, 2012. See items 1 and 2 above.

62. CHELSEA LEHMANN (Australian, born 1976). ***Nissim de Camondo.*** Oil on paper. 40.01 x 40.01 cm (15 ¾" x 15 ¾"). *L11.901. Stolen from a gallery in Rushcutters Bay, Australia on September 19, 2011.

63. AMEDEO MODIGLIANI (Italian, 1884-1920). ***Cariatide.*** Pastel on paper. 56.01 x 42.01 cm (approx. 22" x 16 ½"). *L.12.10. Stolen in Milan, Italy on June 1, 2008. Interpol no. 2012/1697-1.1.

64. BERTHE MORISOT (French, 1841-1895) ***Femme Assise,*** 1894. Wax crayon on paper. 26.01 x 19.99 cm (approx. 10 ¼" x 7 ¾"). *L11.645. Stolen in Mies, Switzerland on July 7, 2011. See item no. 41 above.

65. GABRIELE MÜNTER (German, 1877–1962). ***Landscape,*** 1933. See color photo on inside back cover.

66. ROMAN OPALKA (Polish, 1931-2011). ***China,*** 1965. Ink on paper. 32.99 x 24.51 cm (approx. 13" x 9 ¾"). *L11.847. Stolen from a gallery in Venice, Italy on September 15, 2011.

67. JEAN BERNARD RESTOUT (French, 1732-1797). ***Portrait of an Old Man.*** White lead and black chalk on paper. 17.4 x 21.49 cm (approx. 6 ¾" x 8 ½"). *L12.10. Stolen from a gallery in Biarritz, France on September 7, 2010. Interpol no. 2012/672-1.1.

STOLEN ART ALERT®

SCULPTURE

68. GIOVANNI ANTONIO AMEDEO (attrib. to). (Italian, 1447-1522). ***Allegory of Charity.*** Marble. 51.99 x 89.99 cm (approx. 20 ½" x 35 ½"). Inscribed: CHARITA. *L12.10. Stolen in Carpiano, Italy on October 28, 2011. Interpol no. 2012/1890-1.1.

69. ALEXANDER ARCHIPENKO (Ukrainian/American, 1887-1964). ***Untitled (Nude Female).*** Bronze. 165.1 x 38.1 cm. Signed: Archipenko 1914. Dated: 1914 (cast 1950) AD. *L11.1037. Stolen from an antiques fair in Prague, Czech Republic on November 23, 2011.

70. DAVID ARONSON (Lithuanian/American, born 1923). ***High Priest.*** Bronze. H: 27". *L12.9. Stolen from the Jewish cemetery in Richmond, Virginia between December 8 and December 20, 2011.

71. ARTHUR AZEVEDO (Zimbabwean, born 1935). ***Don Quixote.*** Metal. 30 x 25.10 cm (approx. 11 ¾" x 9 ¾"). Stolen from Milton Park, Harare, Zimbabwe on November 10, 2011.

72. TOM GREENSHIELDS (English, 1915-1994). ***Dancer Stretching.*** Bronze. H: 13 ½" (34.29 cm). Ed. No. 32/50. *L12.17. Stolen from a gallery in Worcestershire, England between December 21 and December 24, 2011.

73. BARBARA HEPWORTH (English, 1903-1975). ***Two Forms (Divided Circle)***, c. 1970. Bronze. Approx. ht: 213 cm (approx. 84"). *L11.1159. Stolen from Dulwich Park in London, England on December 19, 2011.

74. DENNIS SMITH (American, born 1942). ***Beyond the Garden.*** Bronze. H: 48". (121.92 cm). *L12.55. Stolen from the Center for Autism in Salt Lake City, UT on January 10, 2012.

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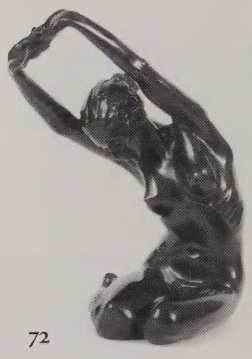

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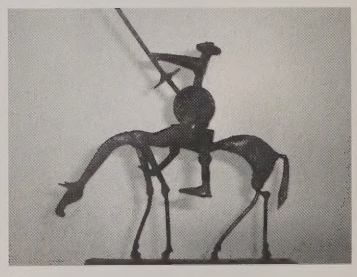

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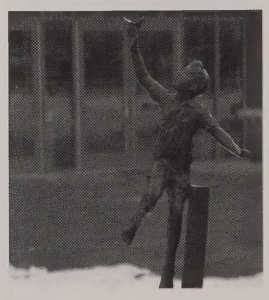

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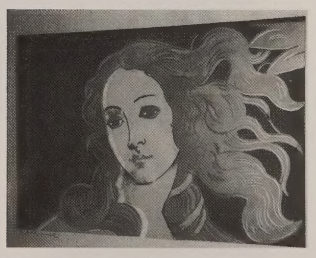

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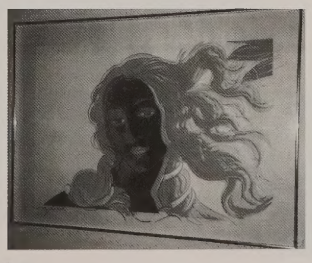

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75. UNKNOWN. ***Cross with Various Scenes*** (17th century). Cypress wood. 16 x 10 cm. *L12.10. Stolen in San Nicola di Mira Mezzojuso, Italy on October 10, 2011. Interpol no. 2012/14985-1.1.

76. ZAMPINO ???. ***St. Francis of Paola. Bronze.*** Approx H: 7 ¼ feet (221 cm). Wt: 3 ½ tons. Stolen on December 31, 2011. The sculpture had been embedded in concrete 95 feet below the surface of the sea off the coast of Calabria, Italy since 2007.

PRINTS

77. KARA WALKER (American, born 1969). ***Alabama Loyalists Greeting the Federal Gun-Boats***, 2005. From the portfolio *Harper's Pictorial History of the Civil War (Annotated).* Silkscreen lithograph. Ed. No. 20 of35. 39" x 53" (99.06 x 134.62 cm). Inv. No. KW.1035.20. *L12.47. Stolen from a private residence in Chicago, IL on March 19, 2011.

The following three graphic works on paper by ANDY WARHOL *(American, 1928-1987), all with the same title and edition number, were stolen from a private residence in Djursholm, Sweden on August 24, 2011. *L11.855:*

78. ***Birth of Venus.*** 150.01 x 80.01 cm (approx. 59" x 31 ½"). Ed. no. 32/70. Venus' face is beige.

79. ***Birth of Venus.*** 149.99 x 80.01 cm (approx. 59" x 31 ½"). Ed. no. 32/70. Venus' face is blue-green.

80. ***Birth of Venus.*** 149.99 x 80.01 cm (approx. 59" x 31 ½"). Ed. no. 32/70. Venus' face is black.

STOLEN ART ALERT®

ANTIQUITIES

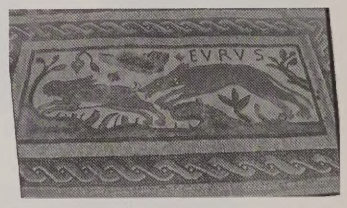
*The following three mosaics (Roman, 4th century) were stolen in Banos de Valdearados, Spain on December 7, 2011. *L12.10:*

81. ***Triumphant Arrival of Bacchus from India with Ariadne and Pan.*** Ceramic. 200 x 200 cm (approx. 78 ¾" x 78 ¾"). Interpol no. 2012/1412-1.1.

82. ***Dog Chasing a Hare.*** Ceramic. 50 x 90 cm (approx. 19 ¾" x 35 ½"). Inscribed: EVRVS. Interpol no. 2012/1412-1.2.

83. ***Dog Chasing a Stag.*** Ceramic. 50 x 90 cm (approx. 19 ¾" x 35 ½"). Inscribed: ZEFYRUS. Interpol no. 2012/1412-1.3.

81



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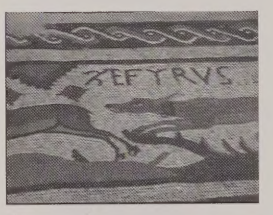

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*The following two items were stolen from the Montreal Museum of Fine Art, Montreal, Quebec, Canada on October 26, 2011. *L12.15. The museum is offering a reward.:*

84 ***Head of a Man*** (Roman Empire, 1st century) Yellow marble from Numidia. 20.2 x 13.3 x 8.5 cm (approx. 8" x 5 ¼" x 3 ¼").

85 ***Head of a Guard*** (Persian, Achaemenid Dynasty, 558-330 BC). Fragment of a bas relief. Sandstone. 21 x 20.5 x 3 cm (approx. 8 ¼" x 8" x 1 ¼").

84

85

DECORATIVE ITEMS

ASIAN

86. ***Libation Bowl*** (Chinese, 17th -18th century). Rhinoceros horn. H: 7.01 cm (approx. 2 ¾"). *L12.10. Interpol no. 2012/637-1.1. Stolen in Toulouse, France on November 26, 2011.

86

87

LITURGICAL

87. *Tabernacle.* Modeled after St. Patrick's Bell, the tabernacle has a Celtic design on the front and two sides. Stolen from St. Brigid's Church, Killester, Co. Dublin, Ireland on January 30, 2012.

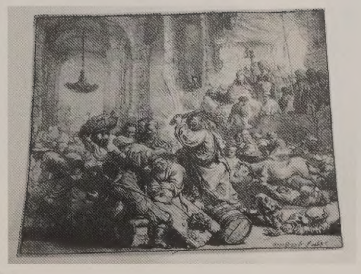
MISSING ART*

PAINTINGS

1

1. ABRAHAM HONDIUS (Dutch, 1625-1691). ***Return of the Hunting Party,*** 1660. Oil on panel. 91.01 x 118.01 cm (approx. 35 ¾" x 46 ½"). *L11.834. Missing in transit in France on September 2, 2011

WORKS ON PAPER



2

The following two works by REMBRANDT HARMENSZ. VAN RIJN *(Dutch, 1606-1669) were missing from a warehouse in Amsterdam, The Netherlands on January 19, 2011. *L11.1158:*

2. ***Christ Driving the Money Changers from the Temple,*** 1635. Etching and drypoint. 13.59 x 16.89 cm (approx. 5 ¼" x 6 ¾"). (Bartsch, Hollstein 69; Hind 126.) Watermark: Starrsbourg Bend (Hinterding A.a.b.). Verso, collectors' stamps: W.G. Becker (Lugt 324); W. Koller (L. 2632); Szepmuveszeti Museum (L. 2000; cf. L. 2328).

3

3. ***Christ Preaching ('La Petite Tomb'),*** 1652. Etching with drypoint and engraving. 9.5 x 14.4 cm (approx. 3 ¾" x 5 ¾"). (Bartsch, Hollstein 67; Hind 256). With an unidentified watermark.

**Numbering for the year 2011/2012 Cumulative Index of Missing Art begins with this issue.*

STOLEN ART ALERT®

DECORATIVE ITEMS

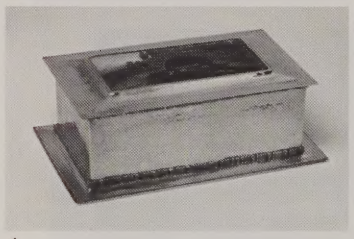
SILVER

The following three items by CHARLES ROBERT ASHBEE *(English, 1863-1942) were stolen from an exhibit at the Court Barn Museum in Gloucestershire, England on November 14, 2011. *L11.1004:*

4. ***Cigar/Cigarette Box.*** Silver with enameling. 8.99 x 25.2 x 15.8 cm (approx. 3 ½" x 10" x 6 ¼"). Hallmark: London 1903-04. With the mark of the Guild of Handicraft.

5. ***Milk Jug.*** Silver with an ivory handle. 19 x 4 x 8 cm (approx. 7 ½" x 1 ½" x 3 ¼"). Hallmark: London 1905-06. Also with the mark of the Guild of Handicraft.

6. ***Mustard Pot and Spoon.*** Silver with enamel. 8 x 11.51 cm (approx. 3/14" x 4 ½"). The pot has red enameling on the handle mounts. The spoon has a ball finial set with a stained chalcedony/ chrysoprase. Hallmark: London 1901-02. Also has the mark of the Guild of Handicraft.



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ERRATUM

In the last issue of *IFAR Journal* (Vol. 12, no. 4), on page 53, under 2010 Cumulative Index of Stolen Art, the entry Lichtenstein, R. 126-132; 203 was incorrect.

The correct listing is:
Lichtenstein, R. 126, 127; 203

Also under the 2010 Cumulative Index of Stolen Art, on page 54, the entry Warhol A. 105; 196 was incorrect.

The correct listing is Warhol , A. 105; 128-132; 196

STOLEN ART ALERT®

RECOVERED ART*

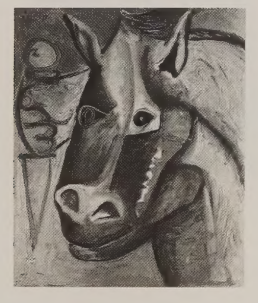
PAINTINGS

*The following two paintings were stolen from a New York gallery on July 3, 1988. *N88.419. (See IFARreports, Vol. 9, nos. 7&8, pp. 15; 18-20). The* MOTHERWELL, *the* LÉGER, *and also a* DUBUFFET *painting along with a* FRANZ KLINE *work on paper (see item no. 10 below) were recovered in Germany in January 2012. A* KAREL APPEL *painting, stolen in the same theft, was recovered in 2003. See story this issue, pp. 9-10.*

1

1. ROBERT MOTHERWELL (American, 1915-1991). ***Figuration,*** 1947. Oil on masonite. 52.7 x 39.0 cm (approx. 20 ¾" x 15 ¼"). Signed and dated l/r: '47 RM.

2



3

2. FERNAND LÉGER. ***The Blue Bottle,*** 1950. Oil on canvas. 33.02 x 46.99 cm (13 x 18 ½). Signed.

The following two paintings by PABLO PICASSO *(Spanish, 1881-1973) were stolen on February 6, 2008 from a cultural center in Pfäffikon, Switzerland while on loan from the Sprengel Museum, Frankfurt, Germany. *C08.20. (See IFAR Journal, Vol. 10, no. 1, p. 50.) They were recovered in Serbia in October 2011:*

4

3. ***Tête de Cheval,*** 1962. Oil on canvas. 73 x 60 cm (approx. 28 ¾" x 23 ½"). Signed u/l.

4. ***Verre et pichet,*** 1944. Oil on canvas. 27.2 x 35.2 cm (approx. 10 ¾" x 13 ¾"). Signed u/l.

Numbering for the year 2011/2012 Cumulative Index of Recovered Art begins with this issue.

STOLEN ART ALERT®

*The following two paintings were stolen from the Hofje van Mevrouw van Aerden Museum in Leerdam, The Netherlands on May 27, 2011 *L11.325. (See IFAR Journal, Vol. 12, nos. 3&4, p. 41) and recovered by Dutch police on October 28, 2011:*

5. FRANS HALS (Dutch, 1581-1666). ***Laughing Boy with a Pitcher of Beer.*** Oil on canvas 69.49 x 57.99 cm (approx. 27 ¼" x 22 ¾"). Monogram "FH" l/r.

6. JACOB ISAACZ. VAN RUYSDAEL (Dutch, 1628-1682). ***Forest Landscape with Blooming Flowers/Elderberry.*** Oil on panel. 32.99 x 29.5 cm (approx. 13" x 11 ¼").

5

6

The following two paintings from the Spanish colonial period were among more than one hundred works stolen from the Church of San Andres de Machaca in La Paz, Bolivia on December 24, 1997. The two paintings were recovered in the U.S. in May 2011 with the help of the ALR:

7. ***Saint Augustine.***

8. ***Saint Rose of Viterbo.***

7

8

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9. RENÉ MAGRITTE (Belgian, 1898-1967). ***Olympia,*** 1948. 60 x 80 cm (approx. 23 ½ " x 31 ½"). Stolen at gunpoint from Magritte's former home (now a museum) in Jette, Belgium in September 2009. Recovered on January 6, 2012 after thieves failed to sell it on the black market.

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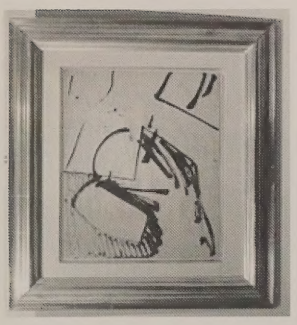

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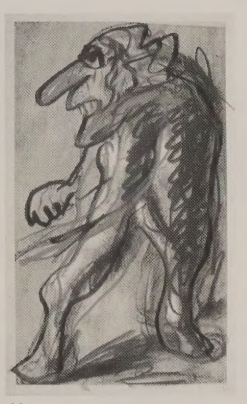

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13

WORKS ON PAPER

10. FRANZ KLINE (American, 1910-1962). *Untitled,* 1947. Ink on paper. 35.6 x 45.8 cm (approx. 14" x 18"). *N88.419. (See *IFARreports*, Vol. 9, nos. 7&8.) Stolen from a New York gallery on July 3, 1988 and recovered in January 2012 along with items 1 and 2 above.

11. KAREL APPEL (Dutch, 1921-2006). ***Phantasmagoria No. 162.*** Acrylic and oil stick over print. *N03.110. One of more than 400 works by the artist – including drawings, sketches, notebooks, and mixed media works – missing in transit on December 8, 2002 after the artist shipped them to the newly created Karel Appel Foundation in Amsterdam, and recovered with the help of the ALR in December 2011.

SCULPTURE

12. ***Ganesa Stele*** (Indian, Pala Dynasty, early 12th century). Phyllite stone. H: 23" (58.4 cm). *N88.472.2. Stolen in Bangladesh, India on January 1, 1979. (See *IFARreports*, Vol. 9, no. 9, 1988, item no. 904.) Recovered in New York City in March 2006.

DECORATIVE ITEMS

13. ***Gnadenpfennig*** (Medallion) (German 17th century). Gold with enameling. Verso depicts Duke Ernst I of Saxe-Goth. Recto depicts his wife, Elisabeth Sophie. Looted from the Schloss Friedenstein collection during WWII. Recovered with the help of the ALR in September 2011 after it was offered for sale to the Museum of Fine Arts, Boston.

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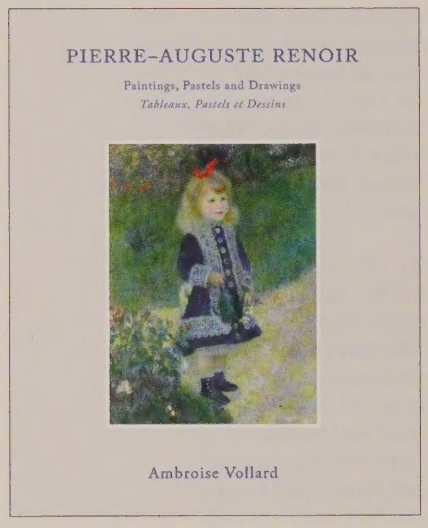
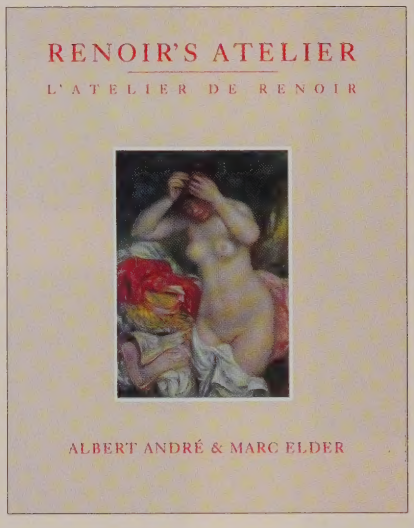
The Four Standard Reference Works for the Collector and Connoisseur



Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins.

Revision of the 2 volume, 1918 edition. By Ambroise Vollard. Text in French & English. 400 pages, with 1,759 illustrations. 1989. (ISBN 1-55660-041-0)

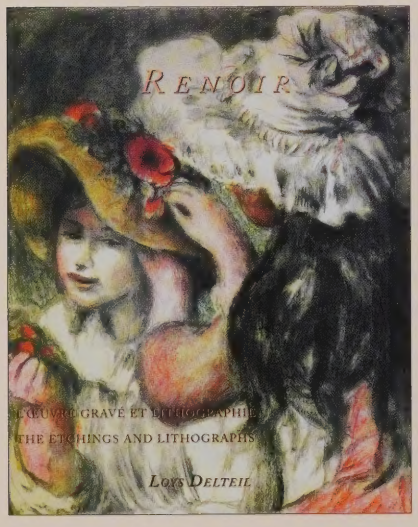
The most comprehensive illustrated compilation of Renoir's works, many of which are not reproduced elsewhere. This new edition combines the original two volumes into one and adds consecutive numbers for the 1,072 works that had not previously been numbered. Vollard's introduction is an interview with the master, which is here translated for the first time.



Renoir's Atelier. L'Atelier de Renoir.

Revision of the 1931 edition. By Messrs. Bernheim-Jeune. Forwards by Albert André and Marc Elder. Text in French & English. 304 pages, with 720 illustrations, 1989. (ISBN 1-55660-033-X)

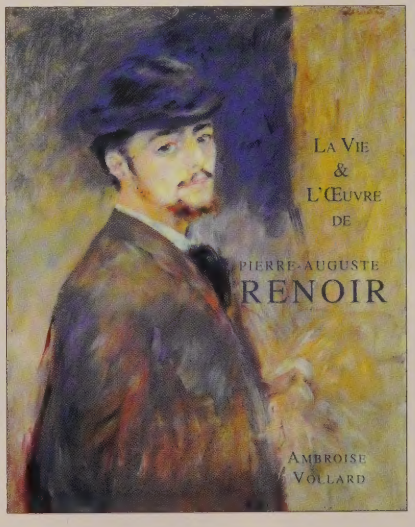
When he died at his villa "Les Collettes" in Cagnes in 1919, Renoir left a considerable number of paintings and drawings in his atelier. The renowned art dealers, Messrs. Josse and Gaston Bernheim-Jeune, took on the responsibility to catalogue Renoir's collection of his own work. In 1932, they published a complete illustrated catalogue in two volumes. Renoir's friend Albert André and the critic Marc Elder also contributed essays. This new edition combines the two volumes into one, and adds English language translations of the two essays.



Renoir's Etchings and Lithographs. L'Œuvre Gravé et Lithographié.

Catalogue Raisonné. Revised Edition. By Loys Delteil. Revised by Alan Hyman. Text in French & English. 152 pages; fully illustrated. 1999. (ISBN 1-55660-293-6).

Text primarily in French with revisions and additions in English. A revised edition of the standard catalogue raisonné of the artist's graphic work, originally published in 1923. This new edition is updated in light of the subsequent catalogues of Roger-Marx, Johnson, Melot, Stella and major auction houses. The color works are reproduced in color, sometimes in several states.

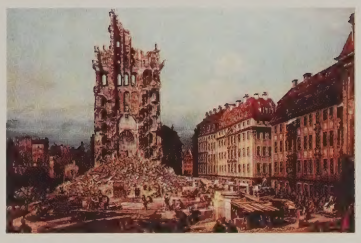


Renoir's Life & Work. La Vie et l'Œuvre de Pierre-Auguste Renoir.

Reprint of the 1919 edition. By Ambroise Vollard. Text in French. 376 pages, with 229 illustrations. 2000. (ISBN 1-55660-294-4).

Ambroise Vollard published this work on December 15, 1919, just 12 days after the master had died in his villa at Cagnes-sur-Mer in the south of France, at the age of 78. In addition to the verbatim conversations on art and commerce between Renoir and Vollard, this work also includes more than 400 illustrations, many of which have not been reproduced elsewhere. This is a valuable memoir and catalogue of the artist's work by his major dealer and chronicler.

2



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PAINTINGS

2. **PABLO PICASSO** (Spanish, 1881-1973). ***Woman's Head,*** 1939. Oil on canvas. 51.51 x 38.2 cm (approx. 20 ¼" x 15"). Inscribed on the right side: Pour le Peuple Grec / Hommage de Picasso / Paris Mai 1946 14.10.39.?? *L12.27. Stolen in Athens, Greece from the National Gallery on January 8, 2012. See also items 1 and 61, this issue.

4. **CANALETTO** (Italian, 1725-1775). ***City Scene.*** *L12.76. Stolen from a private residence in Armagh, Northern Ireland on January 3, 2012. See also item 3, this issue.

7. **FRANCISCO DE GOYA** (Spanish, 1746-1828). ***Shipwreck of 'Fortune" Boat.*** Oil on canvas. 49.99 x 59.99 cm (19 ¾" x 20 ½"). Interpol no. 2012/3985-1.1. *L12.10. Stolen in Rome, Italy on December 4, 2011. See also item 8, inside this issue.

10. **CHARLES FRANÇOIS DAUBIGNY** (French, 1817-1870). ***Landscape.*** Oil on canvas. Signed l/l. 35.51 x 51.51 cm (approx. 14" x 20 ¼"). *L12.10. Stolen in Avon, France on November 21, 2011. Interpol no. 2012/880-1.1.

WORKS ON PAPER

56. **MARIANO BAQUERO** (Spanish, 1838-1890). ***Danse Orientale.*** Watercolor on paper. 91.01 x 57 cm (approx. 35 ¾" x 22 ½"). *L11.749. Stolen in Vienna, Austria on June 23, 2011. See also items 15-22 and 57-60, inside this issue.

65. **GABRIELE MÜNTER** (German, 1877-1962). ***Landscape,*** 1933. Oil on cardboard. 25.5 x 32.31 cm (approx. 10" x 12 ¾"). Inscribed in pencil u/l: 442/33, 449. *L12.26. Stolen from an auction house in Munich, Germany on December 10, 2011.

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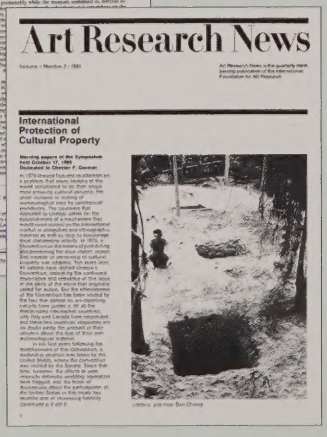
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